

L-21, 503

MAY 27 1925

©CIL 21503

THE LAST LAUGH

(THE LAST MAN) German title

Photoplay in 7 reels

Story by Carl Mayer

Directed by F. W. Murnau

Author of the photoplay (under section 62)
Ufa Films, Inc. of U.S.

MAY 27 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Ufa Films, Inc.

The Last Laugh - 7 reels

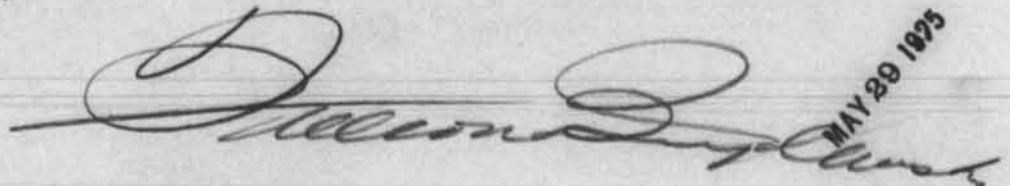
Respectfully,

FULTON BRYLAWSKI

The Ufa Films, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Last Laugh	5-26-25	©CIL 21503

The return of the above copies was requested by the said
Company, by its agent and attorney on the 26th day of
May 6 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.


MAY 29 1925

UNITED STATES GOVERNMENT

Memorandum

COPYRIGHT OFFICE
LIBRARY OF CONGRESS

TO : Mr. John B. Kuiper
Head, Motion Picture Section

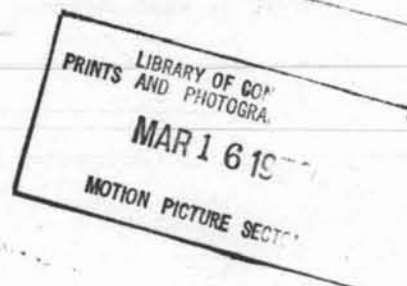
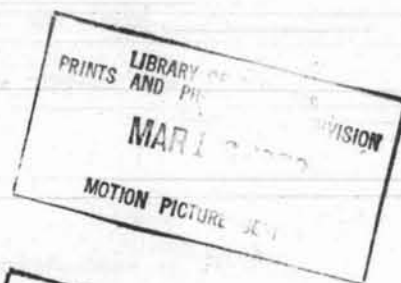
DATE: March 15, 1972

FROM : Waldo H. Moore *W.H.M.*
Chief, Reference Division

SUBJECT: Descriptive material for THE LAST LAUGH, L-21503.

Thank you for lending us this material, which I
return to you herewith.

Attachment



UNITED STATES GOVERNMENT

2-Way Memo

Subject: Transmittal of Envelope 21,503 to
Copyright Office at the request of Waldo Moore

To:

→ Alma Edwards, (C) Office L.C.
→ Waldo Moore, (C) Office Crystal Mall

DATE OF MESSAGE

10 March 1972

DATE OF REPLY

INSTRUCTIONS

Use routing symbols whenever possible.

SENDER:

Forward original and one copy.
Conserve space.

RECEIVER:

Reply below the message, keep
one copy, return one copy.

—FOLD—

USE BRIEF, INFORMAL LANGUAGE

—FOLD—

Attached is the Copyright Descriptive Material for the film
THE LAST LAUGH (L 21503, 27 May 1925) as per your telephone request of
9 March 1972 and 10 March 1972.

Upon its return to the Motion Picture Section, please call it to my
attention.

Best Regards,

From:

John B. Kuiper, Head
Motion Picture Section
Annex Building

JBK

EXHIBITOR'S ADV

SUPERB!

The Universal logo, featuring the word "UNIVERSAL" in a stylized, arched font.

CARL LAEMMLE *presents* EMIL JANNINGS

Is a story just like a Page From Life
A tear or two, some heart throbs,
smiles, laughs, and a big happy ending

A "UFA" PRODUCTION

Distributed by UNIVERSAL



THREE SHEET A

CARL LAEMMLE
THE LAST DAYS OF POMPEII
A PAGE FROM LIFE
WITH EMIL JANNINGS
A UFA PRODUCTION
UNIVERSAL

THREE SHEET

UNIVERSAL PICTURES

The LAST LAUGH

THREE SHEET A

CARL LAEMMLE
Presents

"The LAST LAUGH"

A PAGE FROM
WITH EMIL JANNINGS

A UFA PRODUCTION
UNIVERSAL

THREE SHEET

CARL LAEMMLE Presents

"The Last Laugh"

A PAGE FROM LIFE
WITH EMIL JANNINGS

A UFA PRODUCTION
UNIVERSAL

ONE SHEET A

CARL LAEMMLE Presents

"The LAST LAUGH"

A PAGE FROM
EMIL JANNINGS

SIX SHEET

(SEE INSIDE PAGE FOR TWO)

[illegible]

A dark, high-contrast movie poster for the film "The Last Laugh". The top half features a dramatic illustration of a man in a military-style uniform with a peaked cap, looking down at a woman in a light-colored dress who is looking up at him. The background is dark and textured. Below the illustration, the text "CARL LAEMMLE" is written in a stylized font. The title "The LAST LAUGH" is prominently displayed in large, bold, serif capital letters. Underneath the title, it says "A PAGE FROM LIFE" and "WITH EMIL JANNINGS". At the bottom, the "UNIVERSAL" logo is visible, with "A PAGE FROM LIFE" written in smaller text above it. The entire poster is framed by a dark border.

CARL LAEMMLE

The LAST LAUGH

A PAGE FROM LIFE
WITH EMIL JANNINGS

UNIVERSAL

ONE SHEET B

E FOR TWENTY-FOUR SHEET)

"THE LAST LAUGH"

Original Lobby Cards



IF you have an artist or sign man in connection with your theatre this original design for lobby card will appeal to him. It is a little out of the ordinary and yet simple in design and easy to execute. As a suggestion (card at left) the circles on card should be in different colors. Use as many brilliant colors as possible. The center design you can cut from ad page or use still of Jannings.

Throwaway

HERE is an old gag that is sure fire for the purpose of attracting attention to this picture. Tear out this illustration and have a cut made of the face. Have small throwaways made of colored cardboard. Use copy as follows:



"If you feel like I do—turn me upside down!"

Actor of the Screen
The Greatest Character

With Emil Jannings
Sunday

Coming to the Strand
THE LAST LAUGH

seen
feel after you have

Now you see how you

THIS IS THE SMASHING 24 SHEET



Special Showings

GIVE a special showing, they always get news stories. Newspapers and educators should be invited. If you have any dramatic or literary organizations in your city give them a showing also. Send out invitations and laud Emil Jannings' acting to the skies. Tell them also that it is a new kind of a picture without sub-titles.

"9 Laughs" Throwaway

What's the difference between a full house and a Royal flush?
A good deal.

Who was that lady I saw you with this A. M.

That was no lady—just my wife!

How did you get the black eye?
Bad cold.

Bad cold?

Yeah. I sneezed and awakened her husband.

A cigar salesman certainly knows "the ropes."

What's a nine letter word for something that stands on eight feet and singe. Answer: Quartette.

A little Jewish boy went into a store to purchase animal

9
Good Laughs
see inside

Copy for outside of folder throwaway. The square above shows exact size when folded up.

NOTE

Print up a throwaway in the left so that when folded up it will be about two inches wide and one inch high. The little throwaway will be in folds resembling a railroad ticket so that the reader will have to unfold to get the entire story. They should be printed up

Jar Guessing Contest

MANY offer free tickets for the person who guesses nearest to the old "sure fire" ideas are still good for some towns. Try the—"beans in a jar" guessing stunt. Place a large glass jar full of beans in a grocer's window and the correct number. The grocer can give with each purchase a blank on which the guess is to be written.

The same idea can be worked with a hardware store with a keg of nails, or with marbles. A bank tie up can be arranged with a jar of pennies.

Careful Drivers

GET the manager of the classified section of your local newspaper interested in this stunt which will make every auto owner read the classified section daily.

Send out two inspectors to stand on busy traffic corners on your main streets. These inspectors should be familiar with all traffic laws and thoroughly conversant with the handling of motor cars.

The inspectors are to make note of the license numbers of the ten most careful drivers noted—five at noon and five in the evening rush. The next day these ten numbers are to be scattered through the classified section of the paper—between want ads—so that the auto owners will have to look for them. The winners should be notified to drive their cars to the theatre to call for the free tickets.

Get the newspaper to carry a display ad "box" and a story on this stunt daily. If possible get them to run a picture or cartoon of the inspector catching the numbers of the cars.

You can also run the owner's name beside the license number. This is easily obtained by your local license bureau or from the automobile clubs.

Button Throwaway

OBTAIN a quantity of ordinary uniform brass buttons which can be purchased in most any store that sells buttons. Obtain also a limited quantity of silver buttons. Attach these buttons to cards about the size of ordinary business cards with the following copy:

Button, button—who's got the button!

Brass buttons denote dignity, as you understand after you have seen

LAUGH"

..is a picture with real exploitation possibilities. Go after it harder than you ever did before and you will see results. It is a "UFA" production, presented by CARL LAEMMLE and distributed by Universal.

How to Use the N. Y. Reviews

A SIMPLE, inexpensive and effective way to put over the wonderful newspaper reviews on this picture is as follows: Buy current copies of New York newspapers and tear off the front page. Tear out the middle of the front page as indicated below and mount on heavy white cardboard. Have your sign writer letter the review in the center that belongs to that particular paper. The reviews will be found below. If you have any reviews from neighboring towns or from your own town, use them. Stand these on easels and display in your lobby. When the theatre is open, display them in front of your theatre.



A MASTERPIECE

"The story grips you from beginning to end—a jubilant finish—a masterpiece."—Mordant Hall, N. Y. Times.

THE LAST LAUGH

COMPELLING

"Held me in a vise-like grip. I have never seen a more compelling photoplay."

—George Gerhard—N. Y. Evening World.

SUPERB

"Jannings is simply superb. You'd better see it. You're going to enjoy it."

—N. Y. Evening Post.

UNUSUAL

"The production is unusual. Well worth seeing for its dramatic brilliance and powerful simplicity. The production is extraordinary."

—Rose Pelwick—N. Y. Journal.

"A credit to the company that produced it."

—Louella Parsons—N. Y. American.

"A remarkable picture. You can't go wrong with 'The Last Laugh.' It's different."

—Mildred Spain—N. Y. Daily News.

"A gem throughout. Jannings plays with a delicious sense of comedy."

—N. Y. Evening Sun.

Proverb Contest

HERE'S a proverb contest for them to solve:

My first is in help and not in call
My second in whole but not in all
My third in slaughters but not in kills
My fourth in slattern but not in ills
My fifth in slow-taught but not in fast
My sixth in establish but not in last
My whole is a proverb well-known to me
The theme of a picture that all should see.

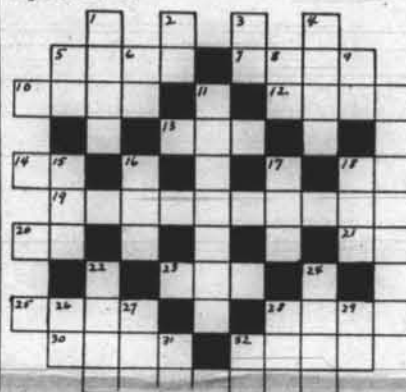
The proverb concealed in the verse is "He who laughs last, laughs best." This can be used in the form of a throwaway, in your program or by tying up with your newspaper. Offer ten prizes of two tickets each to the first ten persons mailing in the correct solution.

Another good angle is to get the public schools interested and if this idea appeals to you it might be confined to schools

Cross Word Puzzle

HERE is a cross word puzzle stunt which you can work in many ways. It can be used as a throwaway, in your programs or in the cross words section of your newspaper.

Clip this section of the exploitation page and have your engraver reproduce it.



ACROSS

- 5 Owl-like.
- 7 Generic term for human beings.
- 10 Will not.
- 12 A young lady.
- 13 Definite article.
- 14 Pere (Eng. Abbr.)
- 18 In that manner.
- 19 The best laugh (two words).
- 20 Popular name of Governor of N. Y.
- 21 Editor (Abbr.)
- 23 Personal pronoun.
- 25 Document decreeing final distribution of estate.
- 28 Certain.
- 30 Discover.
- 32 Duration.

DOWN

- 1 Thinking part of man.
- 2 That man.
- 3 Pertaining to.
- 4 Slender.
- 5 Great sorrow (obs.)
- 6 Holy person (Abbr.)
- 8 Old measurement (Abbr.)
- 9 King's Scholar (Abbr.)
- 11 Superficial.
- 15 The sum total.
- 16 Request.
- 17 Amusement.
- 18 Personal pronoun.
- 22 To lose one's footing.
- 24 Arithmetical problems.
- 26 On condition that.
- 27 Southern Railroad (Abbr.)
- 28 Note in the scale.
- 29 Prefix meaning again.
- 31 Perform.
- 32 In the direction of.

Newspapers are now setting cross word puzzles in type with ordinary slugs and rule which enables you to reproduce them in any size newspaper in any size town.



Handkerchief Throwaway

OBTAIN at a five and ten cent store or through other sources some very inexpensive, colored handkerchiefs—and enclose them in envelopes and distribute a few in offices, high schools, colleges, or in all gathering places of women.

The envelopes should be printed up with the following copy:

USE THIS KERCHIEF!

You'll laugh 'till you cry!
You'll weep real tears of sympathy!
And You'll Say...
"at last here's a real picture
about real people—"
THE LAST LAUGH

Funniest Jokes

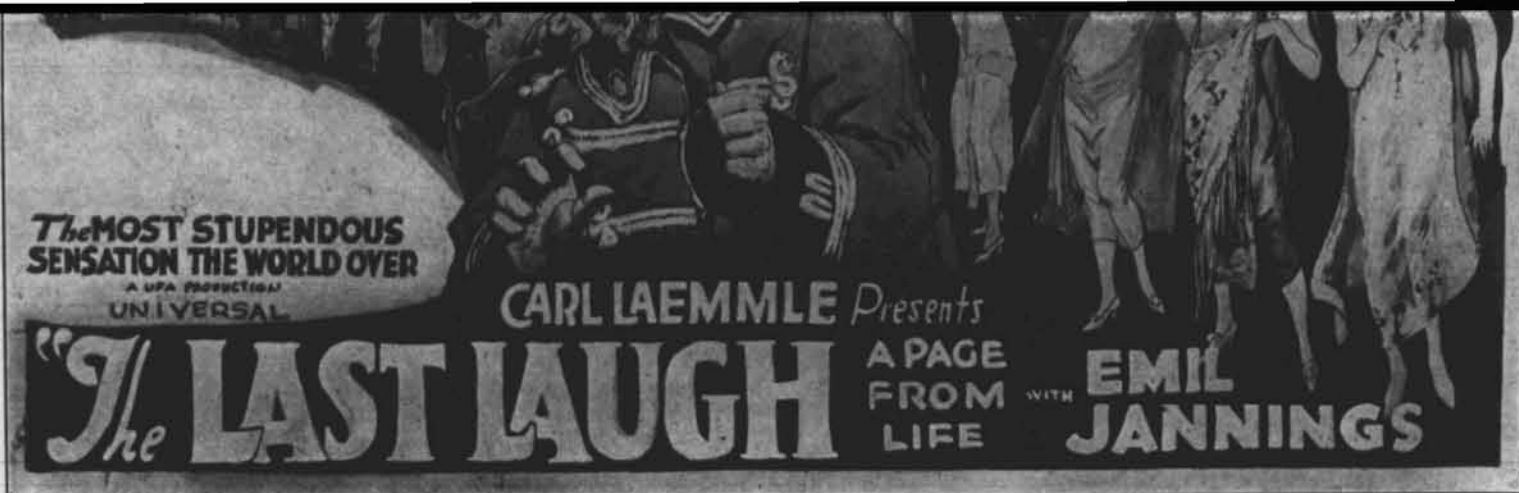
ADVERTISE that you will give prizes of tickets to the best jokes mailed in before a certain date. This will bring a flood of replies.

Make slides of the best ones for your screen and use them in advance of the picture.

A good ballyhoo idea is to paste the jokes on a big card with a caption explaining what they are, and announcing the coming of "The Last Laugh." Display this in your lobby or in a store window.

14 x 36 CARD

SIT down and make a list of the hard-to-get locations in your city. Think of the places that have turned you down when you asked to place a card in their window. Go back with one of these 14x36 cards and see if you can't land it. They are done in many colors and represent actual scenes from the picture. The billing is large enough to get attention and good enough to be in good taste.



Special Showings

GIVE a special showing, they always get news stories. Newspapers and educators should be invited. If you have any dramatic or literary organizations in your city give them a showing also. Send out invitations and laud Emil Jannings' acting to the skies. Tell them also that it is a new kind of a picture without sub-titles.

"9 Laughs" Throwaway

What's the difference between a full house and a Royal flush?
A good deal.

Who was that lady I saw you with this A. M.

That was no lady—just my wife!

How did you get the black eye?
Bad cold.

Bad cold?

Yeah. I sneezed and awakened her husband.

A cigar salesman certainly knows "the ropes."

What's a nine letter word for something that stands on eight feet and singe. Answer: Quartette.

A little Jewish boy went into a store to purchase animal crackers and said: "Meester a 5 cent box ov enimal krekers and take the pigs out."

Englishman: I sprang from a line of peers.

American: I jumped off a couple of docks myself.

Pop: Those rooms are 2,000 years old.

Mop: Aw gow on. It' only 1925 now.

The best laugh is when you see
THE LAST LAUGH
Now Playing Gem Theatre

9

Good Laughs

see inside

Copy for outside of folder throwaway. The square above shows exact size when folded up.

NOTE

Print up a throwaway in the left so that when folded up it will be about two inches wide and one inch high. The little throwaway will be in folds resembling a railroad ticket so that the reader will have to unfold to get the entire story.

They should be printed up on various colors of inexpensive stock and can be folded by your ushers during spare time. A generous quantity should be printed up as the novelty of the idea will create a demand for the folders.

A good method of distribution would be to obtain two very pretty girls to distribute them on principal corners of your busy downtown streets.

Jar Guessing Contest

MANY offer free tickets for the person who guesses nearest to the old "sure fire" ideas are still good for some towns. Try the—"beans in a jar" guessing stunt. Place a large glass jar full of beans in a grocer's window and the correct number. The grocer can give with each purchase a blank on which the guess is to be written.

The same idea can be worked with a hardware store with a keg of nails, or with marbles. A bank tie up can be arranged with a jar of pennies.

Careful Drivers

GET the manager of the classified section of your livest newspaper interested in this stunt which will make every auto owner read the classified section daily.

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OBTAIN a quantity of ordinary uniform brass buttons which can be purchased in most any store that sells buttons. Obtain also a limited quantity of silver buttons. Attach these buttons to cards about the size of ordinary business cards with the following copy:

Button, button—who's got the button!

Brass buttons denote dignity, as you understand after you have seen

"THE LAST LAUGH,"

Now playing at the Gem Theatre.

NOTE: If you happen to get a silver button on your card present it at the box office and get two free tickets to "THE LAST LAUGH."

On ten of the cards place silver buttons. Place the cards in envelopes on which should be printed, "BUTTON, BUTTON, WHO'S GOT THE BUTTON." Distribute them in principal places.

**SAT.
EVE.
POST**

THE Universal Saturday Evening Post Advertising is the best national advertising done by any motion picture concern! Proof of its goodness is the quality of mail received daily from all over the country. Tie up with this great advertising by displaying the Universal ads in your lobby.



Slide "A"



22x28 Lobby Card

The LAST LAUGH

COMPELLING

"Held me in a vise-like grip. I have never seen a more compelling photoplay."

—George Gerhard—*N. Y. Evening World.*

SUPERB

"Jannings is simply superb. You'd better see it. You're going to enjoy it."

—*N. Y. Evening Post.*

UNUSUAL

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"A credit to the company that produced it."

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HERE'S a proverb contest for them to solve:

My first is in help and not in call
My second in whole but not in all
My third in slaughters but not in kills
My fourth in slattern but not in ills
My fifth in slow-taught but not in fast
My sixth in establish but not in last
My whole is a proverb well-known to me
The theme of a picture that all should see.

The proverb concealed in the verse is "He who laughs last, laughs best." This can be used in the form of a throwaway, in your program or by tying up with your newspaper. Offer ten prizes of two tickets each to the first ten persons mailing in the correct solution.

Another good angle is to get the public schools interested and if this idea appeals to you it might be confined to schools entirely. Use in the form of throwaway for schools.

Offer an additional prize for the best two hundred word story of a personal experience that proves the truth of the proverb, "He who laughs last laughs best."

News Dealer Tie-Up

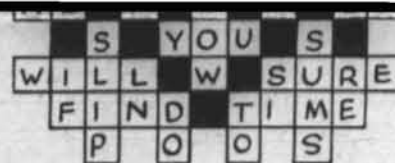
Get your newsdealers to make window displays of all comic papers such as "Judge," "Life" and "College Humor." Use stills from "The Last Laugh" of the old man holding up the champagne glass; this still in center at top of card and copy underneath as follows: Laugh and the world laughs with you

Read a comic magazine each week, it will improve your sense of humor. Leave your standing order here. If you want another good laugh tonight—see "THE LAST LAUGH." Now Playing. Gem Theatre.



11x14 Lobby Card

- 24 Arithmetical problems.
- 26 On condition that.
- 27 Southern Railroad (Abbr.)
- 28 Note in the scale.
- 29 Prefix meaning again.
- 31 Perform.
- 32 In the direction of.



Newspapers are now setting cross word puzzles in type with ordinary slugs and rule which enables you to reproduce them in any size newspaper in any size town.

Handkerchief Throwaway

OBTAIN at a five and ten cent store or through other sources some very inexpensive, colored handkerchiefs—and enclose them in envelopes and distribute a few in offices, high schools, colleges, or in all gathering places of women.

The envelopes should be printed up with the following copy:

USE THIS KERCHIEF!

You'll laugh 'till you cry!
You'll weep real tears of sympathy!
And You'll Say. . .
"at last here's a real picture
about real people—"
THE LAST LAUGH

Funniest Jokes

ADVERTISE that you will give prizes of tickets to the best jokes mailed in before a certain date. This will bring a flood of replies.

Make slides of the best ones for your screen and use them in advance of the picture.

A good ballyhoo idea is to paste the jokes on a big card with a caption explaining what they are, and announcing the coming of "The Last Laugh." Display this in your lobby or in a store window.

14 x 36 CARD

SIT down and make a list of the hard-to-get locations in your city. Think of the places that have turned you down when you asked to place a card in their window. Go back with one of these 14x36 cards and see if you can't land it. They are done in many colors and represent actual scenes from the picture. The billing is large enough to get attention and good enough to be in good taste.

Permanent frames will secure regular locations for these cards. These cards are made up on each Universal-Jewel picture.

Amateur Photo Contest



GET all the stores that sell kodaks—drug stores, stationery stores, department stores, etc., interested in an amateur photography contest (it will sell film for them). Put the scheme up to the advertising manager of your local paper so that he can get up a cooperative ad to announce the scheme.

The plan is this:

Announce a contest for amateur photographers, old and young, to take original pictures of everything funny that they see or can create. Have all these photos sent to the newspapers which will appoint a committee of judges to award suitable prizes. Some of the funny entries should be in the paper daily with a story for it will make interesting reading.

Call the contest THE LAST LAUGH CONTEST and keep it tied up to the picture through the newspaper and cards in the store windows as well as running slides of some of the funny photos on your screen.

The first prize should be a nice kodak; 2nd prize a Brownie kodak, and ten prizes of two tickets each for honorable mention.

The photo shown above, of Wanda Wiley in a scene from a Century Comedy, shows what sort of "laugh" photos should be taken.

EMIL JANNING

Patron Letter

GET out a special letter to your best mailing list. Send this letter out two or three days prior to your showing so that it will act as a teaser:

Dear Madam,

You have often heard "Clothes make the man."

Have you ever thought of their significance in every phase of life?

In a picture we are soon to offer—"THE LAST LAUGH"—we present the romance of a long green coat—a coat full of brass buttons and large gold braid. This coat was life itself to the old doorman of the famous hotel, it was his authority; in his neighborhood it was a mark of distinction; it was his vanity; his happiness.

The romance, tears, smiles, laughs and drama caused by this coat has furnished a new type of motion picture to the screen which we are quite sure you will enjoy.

The superb character acting of Emil Jannings is without equal. There are no sub-titles to read. The story does not need them.

New York's critics raved over this picture. Mordaunt Hall of the New York Times said: "There were tears in our eyes when we looked at this picture a second time. See 'The Last Laugh' again."

----- and it really is worth seeing twice.

Yours very truly,

Trust Companies Tie-Up

THIS picture contains a good tie-up with a Trust Company to feature their service as executors of wills. A window display can be made with several styles of wills in regular form attached to a large card. Use stills of the last laugh and copy on the card as follows:

"LAST WILL AND TESTAMENT OF-----"

To the man in whose arms I shall fall dead, will revert the entire bulk of my entire worldly goods."

That's the freak will which makes the interesting ending to

"THE LAST LAUGH,"

Now playing. Gem Theatre.

When you die do not leave a freak will. Let the Reliable Trust Co. act as your executor. Your estate is protected.

Paper Drinking Cups

OBTAIN a quantity of paper drinking cups—the flat envelope kind which are inexpensive. Distribute these cups around public buildings, schools, offices, museums, churches, railroad stations, etc. Print the copy in blue ink so that it will stand out. Copy to be as follows:

REFRESHING!!

A new kind of a moving picture

"THE LAST LAUGH

featuring

Emil Jannings

The Great Character Actor

NOVEL 3 SHEET CUT-OUT

A real doorman's umbrella should be used in connection with the cut-out.



A Two-Color Herald W

It will bring a glow to your heart—a laugh to your lips—and a tear to your eye.

LAST LAUGH

Auto Wreck Service

TIE-UP with your local service garage, if they have a wrecking car. Hook the wrecker up to a wrecked car and tow it around the principal streets of your city with banners on the side of the wrecked car. The banner should read:

"We get the last laugh on careless drivers. If you want the last laugh see

"THE LAST LAUGH"

Now Playing. Gem Theatre.

Art Class Contest

A NOVEL display in your lobby means as much to you as an eye-catching window display does to a shopkeeper. You can arrange for a unique stunt in your lobby by working up interest in "The Last Laugh" among your local art schools. Offer cash prizes and free tickets to the students who submit original cartoons built on the slogan: "He who laughs last, laughs best." You will get many comical sketches from the various students, which you can arrange to display on the walls of your lobby. The sketching should be limited to "five-minute cartoons." You will be surprised at the amount of talk your sketch exhibition will start. This is an ideal stunt to pull two weeks in advance of your opening.

If you can get your newspapers interested, turn over a group of winning sketches to them during the week of your showing. They will probably publish them, giving both the school and your theatre the proper credits.

A 17x22 Showbill W

Just Like a Page From Life

A Tear or Two, Some Heart Throbs, Smiles, Laughs, and a Big Happy Ending



The Great Character Actor

EMIL JANNINGS

WAS NEVER BETTER THAN IN THIS GREAT CHARACTERIZATION OF LIFE. IT'S AN EPIC OF HUMAN EMOTIONS BROUGHT TO THE SCREEN IN AN ENTIRELY NEW TECHNIQUE. A GREAT SURPRISE AWAITS YOU! YOU CAN'T AFFORD TO MISS THIS GREAT SMASHING HIT—IT'S—

DIFFERENT!!!

A CLEAN PICTURE WITH A REAL HUMAN STORY—FULL OF HEART THROBS; FULL OF LOVE, ROMANCE; FULL OF THE REAL THINGS OF LIFE, PRESENTED IN A HUMAN WAY BY THE GREATEST CHARACTER ACTOR OF THE

HERE'S just the exhibitors ha wanting—a go bill—double length an real old, show-bill s herald is printed on n and in two colors. T just double the leng regular circus herald s size 17x22) with large printing your day and

All the big city rev picture as well as s character cuts and stro lines.

Don't be afraid to of these heralds—the fine business because

INGS

The greatest character actor known to the screen today, as the old door man, offers a characterization than never has been equalled. The acting and direction is so good that the picture is entirely without sub-titles—they are not needed.

Herald With a Big Idea



A HERALD with an idea and that idea pictorially expressed in the best possible manner. Several character poses of the great actor, Emil Jannings, as well as other important members of the cast. All the wonderful newspaper notices that the paper received in New York are quoted, making an impressive and positive appeal for business.

The herald is made up in a very neat size and printed in two colors—red and black—and should get the highest possible type of distribution.

Order them now from your exchange in ample quantities to take care of your needs.

Size of herald, 4x6½ inches.

Catchlines

1. He who laughs last, laughs best.
2. Laugh and the world laughs with you, weep and you weep alone.
3. Laugh all day, keep the doctor away.
4. Laugh hearty and you'll never have indigestion.
5. Nothing as good as a hearty laugh.
6. Tears of sympathy and tears of laughter.
7. The New York Times said: "A masterpiece—it grips from beginning to end."
8. Compelling, superb—a masterpiece.
9. A new kind of a picture—without sub-titles.
10. Featuring Emil Jannings the great character actor.
11. We warn you that you had better see it.
12. A page from life.
13. It'll make you cry; it'll make you laugh.
14. There has never been such a performance on the screen.
15. The critics have glorified it everywhere.

Bill Will Put It Over!

HERE'S just the thing that exhibitors have been wanting—a good, circus double length and done in old, show-bill style. The bill is printed on news stock in two colors. The size is double the length of the regular circus herald size (actual 17x22) with large space for writing your day and date.

All the big city reviews of the picture as well as scenes and character cuts and strong display.

Don't be afraid to use plenty of these heralds—they will do

Read What the Great Critics Think of this New Kind of Picture

IF YOU FEEL LIKE THIS turn the man upside down and see how you will feel after seeing "The Last Laugh"



A CHARACTERIZATION OF LIFE. IT'S GREAT!

"It is a remarkable picture. From all that is said in the reviews it is evident that the picture is a masterpiece. The story is told with a simplicity and directness that is rare in the cinema. The picture is a masterpiece of characterization and is a must for every cinema."

THE KIND OF A PICTURE YOU HAVE WAITED FOR

"The Last Laugh" is a masterpiece of characterization and is a must for every cinema. The picture is a masterpiece of characterization and is a must for every cinema. The picture is a masterpiece of characterization and is a must for every cinema."



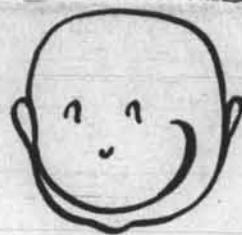
Street Ballyhoo!



FOR an effective ballyhoo obtain a tall man and use a make-up as nearly as possible like Emil Jannings—long uniform coat with many brass buttons and gold braid, cap and side whiskers. Two well-dressed girls should accompany him, one on each arm. The old man should carry a colored umbrella with billing: "See 'THE LAST LAUGH,' now playing, Gem Theatre."

Funny Face Contest

IF you want something to work with school children here it is. Offer free tickets to the child who can draw the funniest face with the least number of lines. Let the newspaper artists and school art teachers be the judges. Exhibit these funny pictures in a public window with plenty of cards, stills and other billing.



Paper Napkins Always Good

Have a quantity of paper napkins imprinted in the center, in RED ink, using one of the ad. cuts and the necessary billing for the production. Give these, free, to as many restaurants and soda fountains as you arrange with to use them. They are glad to get them without charge, and you, in turn, are enabled to get your message across to every man, woman and child who sits down and uses your napkins. Furthermore, you reach them at a time when they are in a particularly receptive frame of mind. Remember—the more napkins you put out, the more tickets you take in!

Motor Car Tie-Up



Tie-up with a local automobile dealer to let you have a new roadster. The driver should wear a domino mask and drive through all the principal streets and park wherever space can be found in prominent locations. The banner on the side of the car should read:

"Ride in the new (MOON) and have the laugh on the other fellow."

See "THE LAST LAUGH," if you want to have the best laugh you ever had. Now playing, GEM THEATRE."

Doormen's Contest

A doorman's private showing or special night will cause a lot of talk and get you some nice stories in your newspapers. Designate one matinee as doormen's matinee, when all doormen from hotels, restaurants, department stores, clubs and other places will be admitted free provided they show up in their uniforms. Arrange before or after the matinee to have their picture taken in front of your theatre so that you can turn it over to the newspapers, or better still, have the newspaper cameraman on the job to shoot the picture.

Offer a prize to the doorman who can relate the most interesting experience in two hundred words. This paper to be turned in at the doorman's matinee and the prize announced later. Publish the winning paper and a picture of the winning doorman.

Have some small cards 2 inches by one inch printed up on thin stock and padded into pads of 50. Give to these the doormen at the matinee and ask them to slip one of them in the door of each cab or car as they close the door (while they're on duty). The card to read as follows:

Take a doorman's advice, go to see
"THE LAST LAUGH"

Use stills of the last laugh and copy on the card as follows:

"LAST WILL AND TESTAMENT OF"

To the man in whose arms I shall fall dead, will revert the entire bulk of my entire worldly goods."

That's the freak will which makes the interesting ending to

"THE LAST LAUGH,"

Now playing. Gem Theatre.

When you die do not leave a freak will. Let the Reliable Trust Co. act as your executor. Your estate is protected.

Paper Drinking Cups

OBTAIN a quantity of paper drinking cups—the flat envelope kind which are inexpensive. Distribute these cups around public buildings, schools, offices, museums, churches, railroad stations, etc. Print the copy in blue ink so that it will stand out. Copy to be as follows:

REFRESHING!!

A new kind of a moving picture

"THE LAST LAUGH"

featuring

Emil Jannings

The Great Character Actor

NOVEL 3 SHEET CUT-OUT

A real doorman's umbrella should be used in connection with the cut-out.



A REAL novelty three-sheet cut-out. The old doorman and his two lady friends on the three-sheet will make a splendid lobby display when a real colored umbrella is placed in his hands. To make the display more attractive place a small electric light under the umbrella. To get a good effect take a cheap umbrella and remove the cover. Then re-cover with colored materials. Billing can be painted on the umbrella. If possible obtain a real doorman's umbrella which is larger than an ordinary umbrella and of a different shape.

Poster Ballyhoo

In the bigger cities good twenty-four-sheet locations are becoming scarcer and scarcer each day. It is therefore a good plan to make a deal with some moving van company to arrange for the display of the striking "Last Laugh" posters on their trucks. A twenty-four sheet riding through the main streets of the city is worth a score of them on the boards.

It is also an easy matter to make an interesting and very attractive cut-out display on a small business automobile by mounting and cutting out the punchy three and six-sheet posters on the picture.

principal streets of your city with banners on the side of the wrecked car. The banner should read:

"We get the last laugh on careless drivers. If you want the last laugh see

"THE LAST LAUGH"

Now Playing. Gem Theatre.

Art Class Contest

A NOVEL display in your lobby means as much to you as an eye-catching window display does to a shopkeeper. You can arrange for a unique stunt in your lobby by working up interest in "The Last Laugh" among your local art schools. Offer cash prizes and free tickets to the students who submit original cartoons built on the slogan: "He who laughs last, laughs best." You will get many comical sketches from the various students, which you can arrange to display on the walls of your lobby. The sketching should be limited to "five-minute cartoons." You will be surprised at the amount of talk your sketch exhibition will start. This is an ideal stunt to pull two weeks in advance of your opening.

If you can get your newspapers interested, turn over a group of winning sketches to them during the week of your showing. They will probably publish them, giving both the school and your theatre the proper credits.

A 17x22 Showbill

Just Like a Page From Life

A Tear or Two, Some Heart Throbs, Smiles, Laughs, and a Big Happy Ending



The Great Character Actor
EMIL JANNINGS

WAS NEVER BETTER THAN IN THIS GREAT CHARACTERIZATION OF LIFE. IT'S AN EPIC OF HUMAN EMOTIONS BROUGHT TO THE SCREEN IN AN ENTIRELY NEW TECHNIQUE. A GREAT SURPRISE AWAITS YOU! YOU CAN'T AFFORD TO MISS THIS GREAT SMASHING HIT—IT'S—

DIFFERENT!!!

A CLEAN PICTURE WITH A REAL HUMAN STORY—FULL OF HEART THROBS; FULL OF LOVE, ROMANCE; FULL OF THE REAL THINGS OF LIFE, PRESENTED IN A HUMAN WAY BY THE GREATEST CHARACTER ACTOR OF THE SCREEN. SEE EMIL JANNINGS AS THE "DOORMAN" FOR A BIG HOTEL. ENJOY THE STORY OF HIS LIFE. IT'S—

SUPERB!

You have often heard that clothes make the man. This picture proves it. See the sorrow, happiness, romance, comedy and drama caused by a big coat with shiny brass buttons and bright, gold braid. A marvelous presentation of all the elements that make up the lives of real human beings. A new kind of a story! Staged in a new way! It will grip you from the start, but send you away with happiness in your heart. It's—



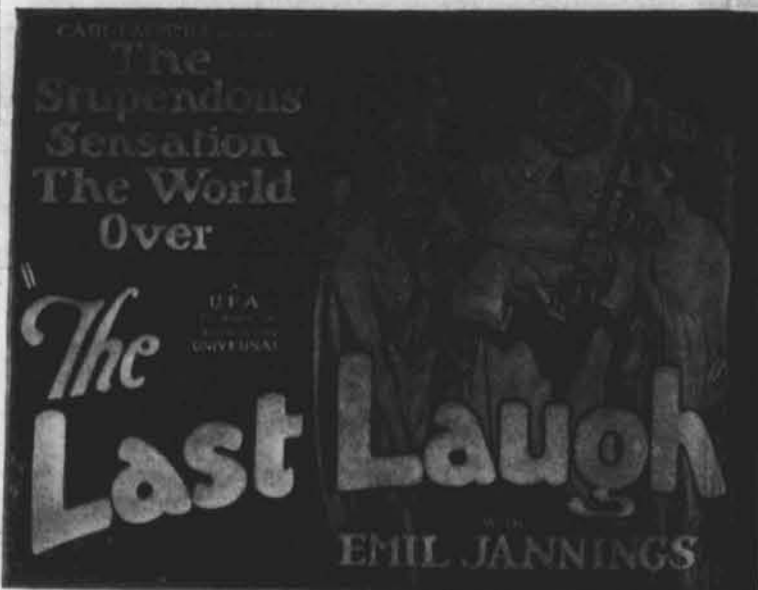
COMPELLING!

HERE'S just the exhibit you're wanting—bill—double length—real old, show-herald is printed and in two colors—just double the regular circus he size 17x22) with printing your day

All the big city picture as well character cuts and lines.

Don't be afraid of these heralds—fine business because read them and b the straightforward which the story i type, color and p tual reviews of th est critics.

Place your order them ready! Pla



11x14 Lobby Card

15. The critics have glorified it everywhere.

Slide "B"

NEWSPAPER

EMIL JANNINGS
in
A U. F. A. Production
Presented by
UNIVERSAL



**MOST UNUSUAL
WILL EVER
WRITTEN**

**Millionaire Dies in Atlantic Hotel
Bequeathing Fortune to
Total Stranger**

A. G. Money, the well-known millionaire oil king died suddenly in the Atlantic Hotel today. He was stricken with heart failure, while washing, in falling was caught in the arms of a hotel attendant. Death was instantaneous. Through an unprecedented and almost unbelievable freak of fortune, this same attendant comes into the enormous fortune of the deceased. According to the terms of Mr. Money's will his money was to be inherited by—

Direct from three sensational Broadway, New York runs!
Critics glorified it—
audiences cheered it!



The LAST LAUGH

NO picture ever shown in New York aroused so heightened a sense of satisfaction and enthusiasm as "The Last Laugh." Critics were unanimous in its praise. The New York Sun said: "It is unquestionably one of the finest films that has ever been seen!" The New York Times ecstatically proclaimed it "a masterpiece! The story grips one from be-

ginning to end—with a jubilant finish." The Christian Science Monitor said: "It really leaves one breathless!" The Film Mercury predicted it "should go down in history as one of the greatest productions of the time!" "The Last Laugh should be seen!" exclaimed the New York American. You can't afford to miss it! It brings to you Life—in all its drama and poignancy!

Ad No. 1—3-col. cut 60c., mat 20c.

**He Was Greeted
With Taunting Jee**

This sublime characterization will you as no other picture ever did played for weeks at three of Broadway's largest theatres, in New York. "It is drama that is tense and a force is real, and one's held in suspense its poignant appeal!"—N. Y. Evening Journal. "Simply superb—excellent itself—new and refreshing! You'd better see it; you're sure to enjoy it!"—N. Y. Evening Post.

Shown by
Special
Engagement



Ad No. 4—1-col. cut 25c., mat

Carl Laemmle
presents
A U.F.A. Production



Distributed by
UNIVERSAL

Fine Feathers Make

SPECIAL ENGAGEMENT

CARL LAEMMLE
presents
A U.F.A. PRODUCTION

The LAST LAUGH
"A page from life"
with
EMIL JANNINGS

Distributed by
UNIVERSAL

His Own Daughter Turned Against Him
Jeered at by the whole world. Here is the perfect picture at last! It has everything—love, humor, pathos, action. It comes direct from sensational runs at three of the greatest theatres on Broadway, New York. Audiences cheered it!

PAPER ADS

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He Was Greeted With Taunting Jeers

This sublime characterization will stir you as no other picture ever did! It played for weeks at three of Broadway's largest theatres, in New York. "There is drama that is tense and a force that is real, and one's held in suspense by its poignant appeal!"—N. Y. Evening Journal. "Simply superb—excellence itself—new and refreshing! You'd better see it; you're sure to enjoy it!"—N. Y. Evening Post.

Shown by
Special
Engagement



Ad No. 4—1-col. cut 25c., mat 10c.

SPECIAL ENGAGEMENT



CARL LAEMMLE
presents
A UFA PRODUCTION

The LAST LAUGH

"A page from life"

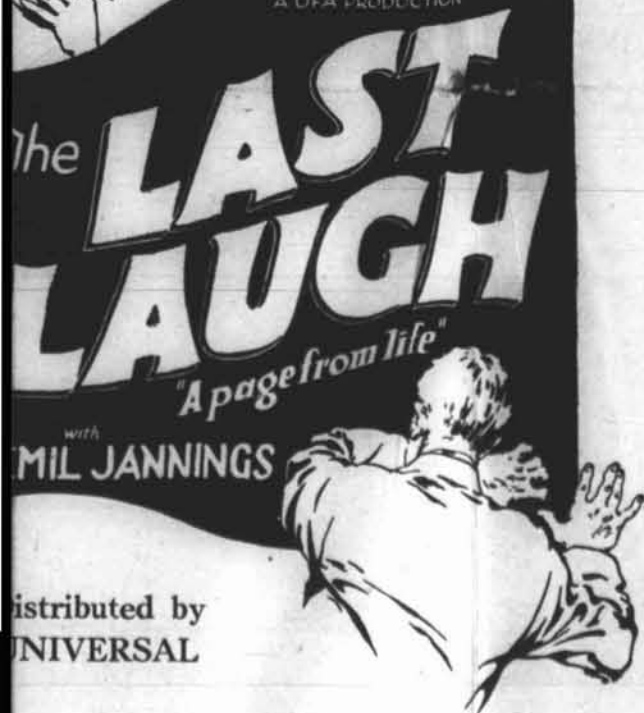
with
EMIL JANNINGS



Distributed by
UNIVERSAL

SPECIAL ENGAGEMENT!

CARL LAEMMLE
presents
A UFA PRODUCTION



His Own Daughter Turned Against Him!

It has everything—love, humor, pathos, action! It comes direct from sensational runs at three of the greatest theatres on Broadway, New York. Audiences cheered it.

HIS OWN DAUGHTER TURNED AGAINST

Here is the perfect picture—at last! It has everything—love, pathos, action! It comes direct from sensational runs at greatest theatres on Broadway, New York. Audiences critics went wild over it! "I have never seen a more complete!"—N. Y. Evening World. "The story grips one from to end! A masterpiece!"—N. Y. Times. "A remarkable different!"—N. Y. Daily News.

Ad No. 7—7-col. cut 60c., mat 15c.

He Was Greeted With Taunting Jeers!

This sublime characterization will stir you as no other picture ever did! It played for weeks at three of Broadway's largest theatres, in New York. "There is drama that is tense and a force that is real, and one's held in suspense by its poignant appeal!"—N. Y. Evening Journal. "Simply superb—excellence itself—new and refreshing! You'd better see it; you're sure to enjoy it!"—N. Y. Evening Post.

SHOWN BY SPECIAL
ENGAGEMENT



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L ENGAGEMENT!

RL LAEMMLE
presents
A PRODUCTION

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has everything—love, humor,
sensational runs at three of the
York. Audiences cheered it,
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tory grips one from beginning
"A remarkable picture! It's

"Great"

—N. Y. Telegraph

"Remarkable"

—N. Y. News

"Simply
Superb"

—N. Y. Evening Post

"A
Masterpiece"

—N. Y. Times

"Extraordinary"

—N. Y. Evening Journal

"Brilliant"

—N. Y. Morning World

YOU DEMANDED

HERE IT IS! Direct
Sensa

Success at the Rivoli, Rialto and
Theatres on Broadway, New Y

!!By Special Arrangement

CARL LAEMMLE Present

The LAS
LAUG

A U. F. A. Production

with EMIL JANNING

OPENS TODAY

THE PICTURE THAT AMAZED NEW YORK
A SENSATION THE WORLD OVER!

Distributed by Universal

THEATRE NAME HERE

mat 15c.



Fine Feat

LAST LAUGH

ENDED IT—

! Direct from its Sensational

Rialto and Cameo
way, New York.

rrangement!!

ILE Presents

LAST
UGH

Production

JANNINGS

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W YORK!
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Fine Feathers Make

THE LAST LAUGH

with
EMIL JANNINGS
A U.F.A. Production



Distributed by
UNIVERSAL

THE WORLD JEERED HIM!

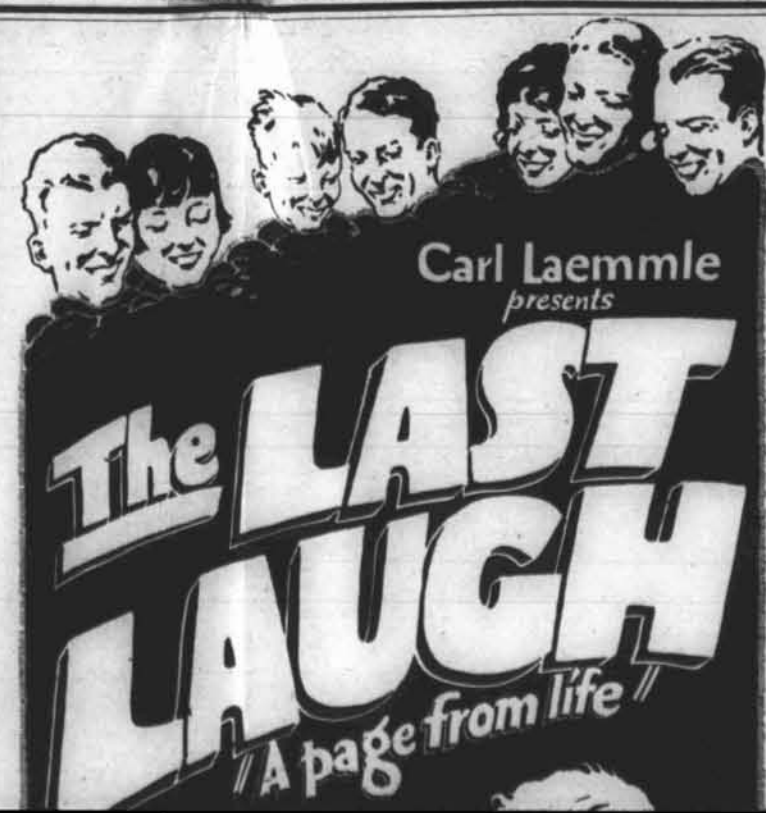
Never before has the screen shown such a sublime, searching analysis of a man's soul! It comes to you direct from sensational runs at three of the biggest theatres on Broadway, New York. Critics went wild over it, audiences cheered it to the rafters! "A MASTERPIECE!"—N. Y. Times. "Have never seen a more compelling photoplay!" N. Y. Evening World. Come! Laugh! Feel! Live this startling revelation of character!

Ad No. 14—2-col. cut 35c., mat 15c.



with
EMIL JANNINGS
A U.F.A. Production
Distributed by Universal

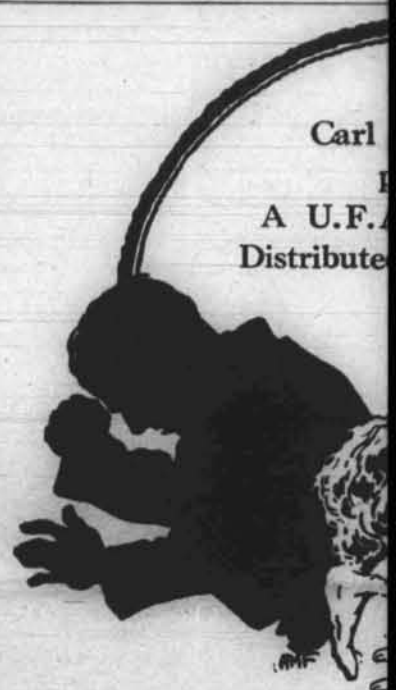
Ad No. 15—2-col cut 35c., mat 15c.



Carl Laemmle
presents

The LAST
LAUGH
A page from life

Carl
A U.F.A.
Distribute



The most talked-of picture special engagement, direct from Broadway's greatest theatres, the echo by critics and audiences ever seen!"—N. Y. Times. "Brilliant performance!"—N. Y. World. this epoch in pictures!

EMIL JANNINGS
THE LAST LAUGH

Ad No. 18—2-col. cut



THE TOAST OF

A tremendous sensation the limited engagement, direct from Broadway New York's famous amazed audiences! "Simply superb and refreshing!"—N. Y. Evening World. Don't miss it! It marks the finest productions ever shown on the screen.

EMIL JANNINGS

THE LAST LAUGH

A U.F.A. Production

Ad No. 19—2-col. cut

ST LAUGH

THE LAST LAUGH

with
EMIL JANNINGS
A U.F.A. Production



istributed by
IVERSAL

THE WORLD JEERED HIM!

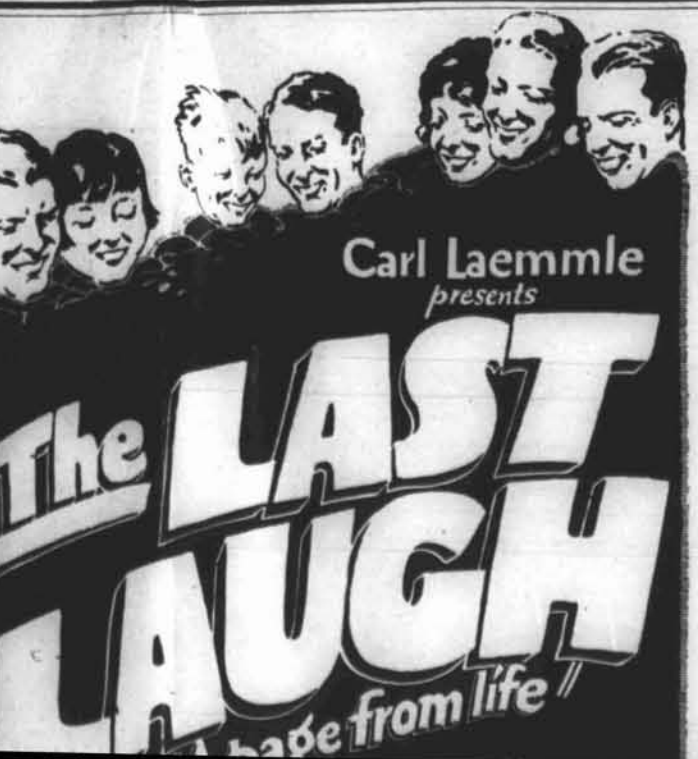
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ld. Come! Laugh! Feel! Live this startling revelation
haracter!

Ad No. 14—2-col. cut 35c., mat 15c.



with
EMIL JANNINGS
A U.F.A. Production
Distributed by Universal

Ad No. 15—2-col cut 35c., mat 15c.



Carl Laemmle
presents

The LAST
LAUGH
(A page from life)

Carl Laemmle
presents
A U.F.A. Production
Distributed by Universal



The most talked-of picture in all New York. Here by
special engagement, direct from sensational runs at three
of Broadway's greatest theatres. Praised and cheered to
the echo by critics and audiences! "One of the finest
films ever seen!"—N. Y. Sun. "A MASTERPIECE!"—
N. Y. Times. "Brilliant direction—virtually perfect per-
formance!"—N. Y. World. Don't miss this revelation,
this epoch in pictures!

EMIL JANNINGS in THE LAST LAUGH

Ad No. 18—2-col. cut 35c., mat 15c.



THE TOAST OF THE WORLD!

A tremendous sensation the world over! Here by special
limited engagement, direct from sensational runs at three of
Broadway New York's famous theatres. Startled the critics,
amazed audiences! "Simply superb—excellence itself—new
and refreshing!"—N. Y. Evening Post. "Splendid! One of
the finest productions ever shown!"—N. Y. Morning Tele-
graph. Don't miss it! It marks an epoch in pictures!

EMIL JANNINGS IN

THE LAST LAUGH

A U.F.A. Production

Distributed by Universal

Ad No. 19—2-col. cut 40c. mat 15c.

The LAST LAUGH

NO picture ever shown in New York aroused so heightened a sense of satisfaction and enthusiasm as "The Last Laugh." Critics were unanimous in its praise. The New York Sun said: "It is unquestionably one of the finest films that has ever been seen!" The New York Times ecstatically proclaimed it "a masterpiece! The story grips one from be-

ginning to end—with a jubilant finish." The Christian Science Monitor said: "It really leaves one breathless!" The Film Mercury predicted it "should go down in history as one of the greatest productions of the time!" "The Last Laugh should be seen!" exclaimed the New York American. You can't afford to miss it! It brings to you Life—in all its drama and poignancy!

Ad No. 1—3-col. cut 60c., mat 20c.



Ad No. 4—1-col. cut 25c., m

Carl
Laemmle
presents
A U.F.A.
Production



Distributed by
UNIVERSAL

Fine Feathers Make Fine Birds

Resplendent in gold braid and brass buttons he commanded the respect of the world. Without it, he heard only jeers. See this astounding picture, direct from its startling run at three of the greatest theatres on Broadway, New York. Critics went wild over it, audiences cheered it! It has everything—love, humor, pathos, action! And it's clean!

EMIL JANNINGS in
THE LAST LAUGH

Ad. No. 2—2-col. cut 50c., mat 15c.

MY PERFECT SHOW!

MY New Year's resolution was to give my patrons the best pictures made. And I've come through. I saw this picture and I couldn't rest until I had engaged it to be shown here! I booked it for a special limited engagement. It comes to you direct from sensational runs at three of the finest picture houses on Broadway, New York. It startled critics and amazed cheering audiences. That picture is

THE LAST LAUGH

It has as its star Emil Jannings, the famous Continental actor. No finer, more sensitive characterization has ever been screened. It is **THE PERFECT PICTURE!** Your whole family must see it. It has everything—love, humor, pathos, action! And it's clean! I WANT YOU TO SEE THIS PICTURE. I have never shown a better one. Come, laugh, feel, live this sublime creation! It will stir you as you have never been aroused before!

Name of Owner.
Name of Theatre.

SPECIAL ENGAGEMENT



CARL LAEMMLE
presents
A UFA PRODUCTION

The LAST LAUGH

with
EMIL JANNINGS

Distributed by
UNIVERSAL

His Own Daughter Turned Against Him

Jeered at by the whole world. Here is the perfect picture at last! It has everything—love, humor, pathos, action! It comes direct from sensational runs at three of the great theatres on Broadway, New York. Audiences cheered, critics went wild over it. "I have never seen a more compelling picture!"—N. Y. Evening World. "The story grips one from beginning to end! A masterpiece!"—N. Y. Times. "A remarkable picture! It's different!"—N. Y. Daily News.

Ad No. 5—2-col. cut 50c., mat 15c.

HE BASKED IN POPULAR ADMIRATION

Until his fine feathers were stripped from him. He, by special engagement! The finest picture ever produced, direct from runs at three great theatres on Broadway, New York. "A masterpiece—the story grips one from beginning to end!"—N. Y. Times. "One of the finest productions from a human as well as an artistic viewpoint ever shown!"—N. Y. Morning Telegraph.



"The Last Laugh" should be seen.—N. Y. American.

CARL LAEMMLE
presents
A Ufa Production

The LAST LAUGH

with
EMIL JANNINGS

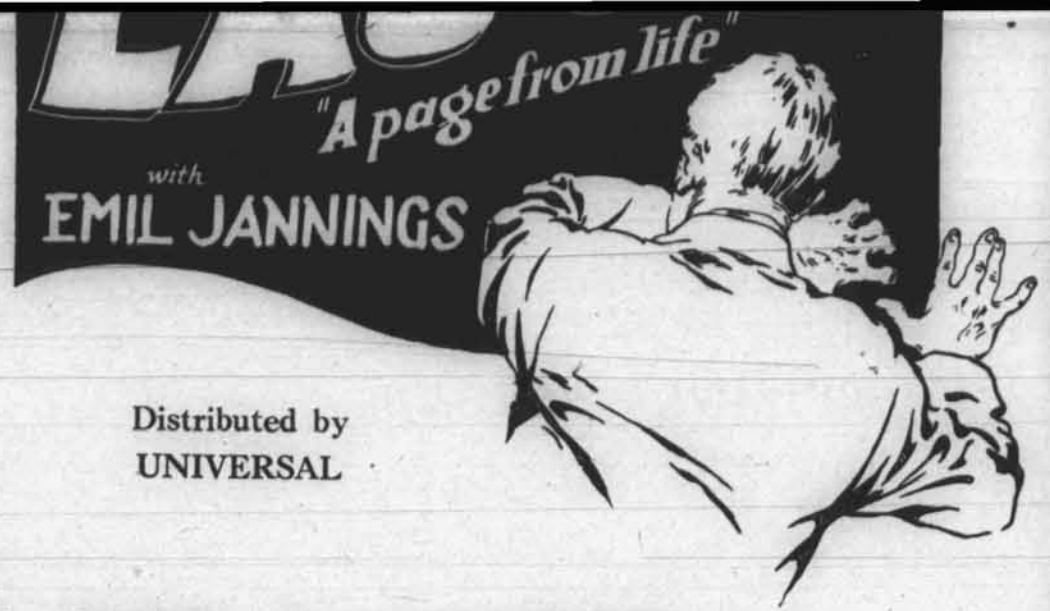
A PAGE FROM LIFE

Distributed by
UNIVERSAL

Ad. No. 6—2-col. cut 40c., mat 15c.



Ad No. 4—1-col. cut 25c., mat 10c.



Ad No. 7—7-col. cut 60c., mat 15c.

AL ENGAGEMENT!

CARL LAEMMLE presents
A UFA PRODUCTION

ST IGH

ge from life"

Turned Against Him!

Here is the perfect picture—love, humor, pathos, action! It comes direct from runs at three of the greatest theatres on Broadway, New York. Audiences cheered it, critics went wild over it! "I have never seen a more compelling picture!"—N. Y. Evening World. "The story grips one from beginning to end! A masterpiece!"—N. Y. Times. "A remarkable picture! It's different!"—N. Y. Daily News.

Ad No. 5—1-col. cut 25c., mat 10c.

**HIS OWN DAUGHTER
TURNED AGAINST HIM!**

Here is the perfect picture—at last! It has everything—love, humor, pathos, action! It comes direct from sensational runs at three of the greatest theatres on Broadway, New York. Audiences cheered it, critics went wild over it! "I have never seen a more compelling picture!"—N. Y. Evening World. "The story grips one from beginning to end! A masterpiece!"—N. Y. Times. "A remarkable picture! It's different!"—N. Y. Daily News.

Ad No. 7—7-col. cut 60c., mat 15c.

He Was Greeted With Taunting Jeers!

This sublime characterization will stir you as no other picture ever did! It played for weeks at three of Broadway's largest theatres, in New York. "There is drama that is tense and a force that is real, and one's held in suspense by its poignant appeal!"—N. Y. Evening Journal. "Simply superb—excellence itself—new and refreshing! You'd better see it; you're sure to enjoy it!"—N. Y. Evening Post.

**SHOWN BY SPECIAL
ENGAGEMENT**



CARL LAEMMLE presents
A Ufa Production

**The
LAST LAUGH**

with
EMIL JANNINGS

A PAGE FROM LIFE

Distributed by
UNIVERSAL

Ad No. 8—2-col. cut 60c., mat 15c.



**AGHAST AT WHAT
SHE HEARS!**

It startled her. It will startle you! The picture that all Broadway went wild over! Critics glorified it—audiences cheered it! It is the perfect picture! "One of the finest pictures ever shown."—N. Y. Morning Telegraph. "Simply superb—excellence in itself—new and refreshing!"—N. Y. Evening Post.

**EMIL JANNINGS in
The Last Laugh**

Ad No. 9—1-col. Cut 35c., mat 10c.



Ad No. 10—1-col. cut 25c., mat 10c.

ULAR ADMIRATION!

opped from him. He by special ever produced, direct from runs at New York. "A masterpiece—the to end!"—N. Y. Times. "One of tions from well as an int ever . Morning

Laugh' n."—N. Y.



LAUGH

with
EMIL JANNINGS

Distributed by
UNIVERSAL

Ad No. 6—1-col. cut 25c., mat 10c.



"Extraordinary"

—N. Y. Evening Journal

"Brilliant"

—N. Y. Morning World

LAUGH

A U. F. A. Production

with **EMIL JANNINGS**

OPENS TODAY

THE PICTURE THAT AMAZED NEW YORK!

A SENSATION THE WORLD OVER!

Distributed by Universal

THEATRE NAME HERE

T HIM!

love, humor,
at three of the
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e picture! It's



**LAST AT WHAT
HE HEARS!**

led her. It will startle you!
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"One of the finest pictures
own."—N. Y. Morning Tele-
"Simply superb—excellence it-
w and refreshing!"—N. Y.
Post.

**IL JANNINGS in
Last Laugh**

—1-col. Cut 35c., mat 10c.



10—1-col. cut 25c., mat 10c.



CARL LAEMMLE
presents
A U.F.A. Production

Distributed by
UNIVERSAL

**The Whole World Rebuffed Him!
Everyone Turned Against Him!**

The picture for the whole family! It has everything—love, humor, pathos, action—and it's clean! By special engagement, direct from sensational runs at three of Broadway's greatest theatres, in New York. Critics glorified it, audiences cheered it! "Unquestionably one of the finest films that has ever been seen!"—N. Y. Sun. "Have never seen a more compelling photoplay!"—N. Y. Evening Post. "A MASTERPIECE!"—N. Y. Times.

EMIL JANNINGS in
THE LAST LAUGH

Ad No. 11—2-col. cut 50c., mat 15c.



**Fine Feathers Make
Fine Birds!**

Resplendent in gold braid and brass buttons he commanded the respect of the world. Without it, he heard only jeers. See this astounding picture, direct from its startling run at three of the greatest theatres on Broadway, New York. Critics went wild over it, audiences cheered it! It has everything—love, humor, pathos, action! And it's clean!

EMIL JANNINGS in
The Last Laugh

Distributed by UNIVERSAL

Ad No. 12—1-col. cut 25c., mat 10c.



The sensation of New York! Here by special engagement! The perfect picture! For the whole family! Critics went wild over it, audiences cheered it! "A MASTERPIECE!"—N. Y. Times.

Emil Jannings in
**THE
LAST LAUGH**

Ad No. 13—1-col. cut 25c., mat 10c.

UGH

Production

JANNINGS

AY

NEW YORK!

OVER!

HERE



Fine Feathers Make Fine Birds!

Resplendent in gold braid and brass buttons he commanded the respect of the world. Without it, he heard only jeers. See this astounding picture, direct from its startling run at three of the greatest theatres on Broadway, New York. Critics went wild over it, audiences cheered it. It has everything—love, humor, pathos, action! And it's clean!

EMIL JANNINGS in The Last Laugh

Distributed by UNIVERSAL

Ad No. 12—1-col. cut 25c., mat 10c.

Carl Laemmle Presents
A. U. F. A. Production
Distributed by Universal

The sensation of New York! Here by special engagement! The perfect picture! For the whole family! Critics went wild over it, audiences cheered it! "A MASTERPIECE!"—N. Y. Times.

Emil Jannings in THE LAST LAUGH

Ad No. 13—1-col. cut 25c., mat 10c

Never before has the screen shown such a sublime, searching analysis of a man's soul! It comes to you direct from sensational runs at three of the biggest theatres on Broadway, New York. Critics went wild over it, audiences cheered it to the rafters! "A MASTERPIECE!"—N. Y. Times. "Have never seen a more compelling photoplay!" N. Y. Evening World. Come! Laugh! Feel! Live this startling revelation of character!

Ad No. 14—2-col. cut 35c., mat 15c.

The LAST LAUGH
A page from life

with
EMIL JANNINGS
A U.F.A. Production
Distributed by Universal

Ad No. 15—2-col cut 35c., mat 15c.

Carl Laemmle presents
The LAST LAUGH
A page from life

with
EMIL JANNINGS

Produced by

Distributed by
UNIVERSAL

RIDICULED—LAUGHED AT—DERIDED BY ALL!

Yet he had the last laugh! Direct from sensational runs at three of Broadway, New York's greatest theatres. All New York is talking about it! "It made me cry and it made me laugh—it is the highest point in craftsmanship that the motion picture has yet attained!"—N. Y. Billboard. "Really leaves one breathless!"—Christian Science Monitor.

Ad No. 16—2-col. cut 50c., mat 15c.

CARL LAEMMLE presents
A U. F. A. Production

Featuring
EMIL JANNINGS

The LAST LAUGH
A PAGE FROM LIFE

Distributed by
UNIVERSAL

Ad No. 17—2-col cut 35c., mat 15c.

of Broadway's greatest the echo by critics and films ever seen!"—N. Y. Times. "Brilliant formance!"—N. Y. World. This epoch in pictures!

EMIL JANNINGS

THE LAST LAUGH

Ad No. 18—2-col



THE TOAST

A tremendous sensation the limited engagement, direct from Broadway New York's famed amazed audiences! "Simply and refreshing!"—N. Y. Evening World. The finest productions ever graph. Don't miss it! It makes a man of you!

EMIL JANNINGS

THE LAST LAUGH

A U.F.A. Production

Ad No. 19—2-col

SPECIAL ENGAGEMENT

Here is a strangely lovely picture through with humor and pathos as you have never before. It took New York by storm, amazed cheering audiences, engagement only, direct from three of the largest theatres. It owes it to yourself to see it—shouted the N. Y. Times.



Ad No. 20—2-col

national runs at three of the biggest theatres on Broadway, New York. Critics went wild over it, audiences cheered it to the rafters! "A MASTERPIECE!"—N. Y. Times. "Have never seen a more compelling photoplay!" N. Y. Evening World. Come! Laugh! Feel! Live this startling revelation of character!

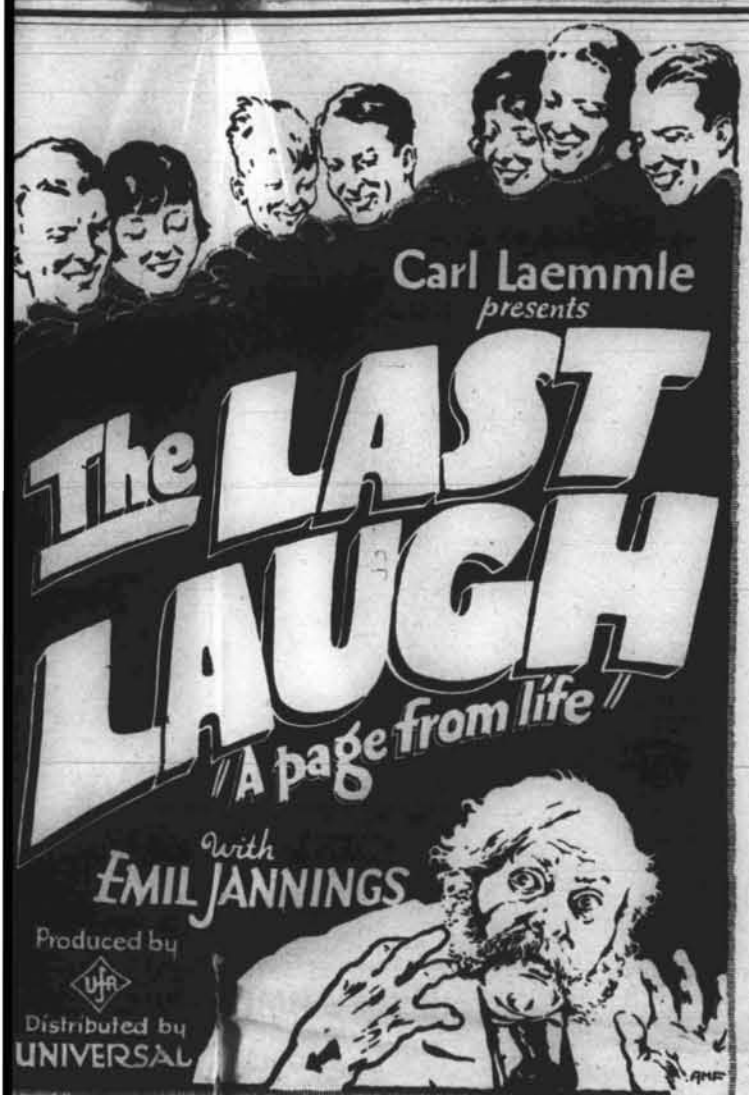
Ad No. 14—2-col. cut 35c., mat 15c.



The LAST LAUGH
A page from life!

with
EMIL JANNINGS
A U.F.A. Production
Distributed by Universal

Ad No. 15—2-col cut 35c., mat 15c.



Carl Laemmle
presents
The LAST LAUGH
A page from life!

With
EMIL JANNINGS

Produced by
UFA
Distributed by
UNIVERSAL

**RIDICULED—LAUGHED AT—
DERIDED BY ALL!**

Yet he had the last laugh!
Direct from sensational runs at three of Broadway, New York's greatest theatres. All New York is talking about it! "It made me cry and it made me laugh—it is the highest point in craftsmanship that the motion picture has yet attained!"—N. Y. Billboard. "Really leaves one breathless!"—Christian Science Monitor.

Ad No. 16—2-col. cut 50c., mat 15c.



CARL LAEMMLE
presents
U. F. A. Production

Distributed by
UNIVERSAL

aturing
EMIL
JANNINGS

The LAST LAUGH
A PAGE FROM LIFE

Ad No. 17—2-col cut 35c., mat 15c.

films ever seen!"—N. Y. Sun. "A MASTERPIECE!"—N. Y. Times. "Brilliant direction—virtually perfect performance!"—N. Y. World. Don't miss this revelation, this epoch in pictures!

EMIL JANNINGS in **THE LAST LAUGH**

Ad No. 18—2-col. cut 35c., mat 15c.



THE TOAST OF THE WORLD!

A tremendous sensation the world over! Here by special limited engagement, direct from sensational runs at three of Broadway New York's famous theatres. Startled the critics, amazed audiences! "Simply superb—excellence itself—new and refreshing!"—N. Y. Evening Post. "Splendid! One of the finest productions ever shown!"—N. Y. Morning Telegraph. Don't miss it! It marks an epoch in pictures!

EMIL JANNINGS IN

THE LAST LAUGH

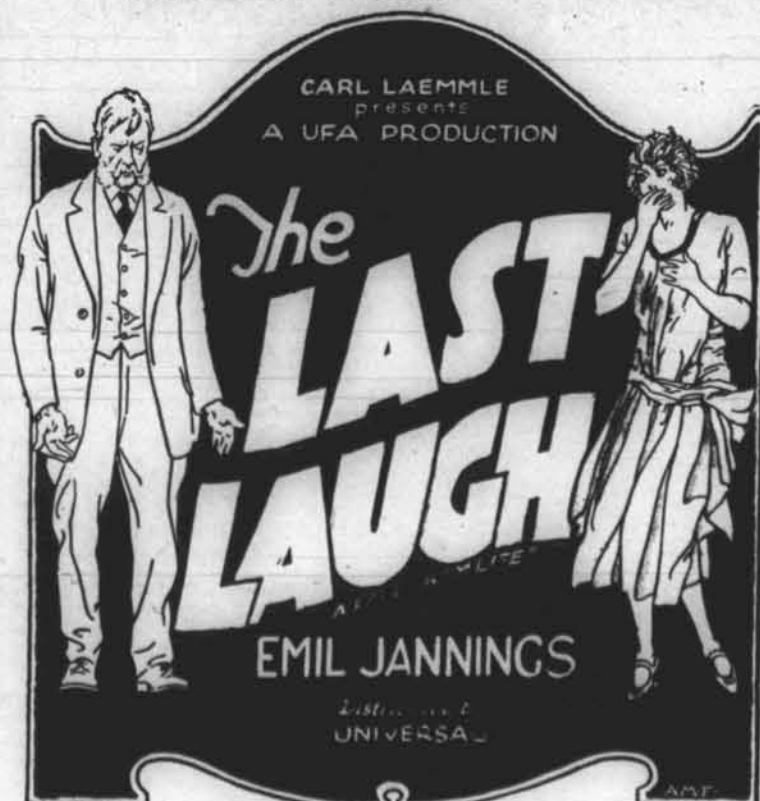
A U.F.A. Production

Distributed by Universal

Ad No. 19—2-col. cut 40c., mat 15c.

SPECIAL ENGAGEMENT!

Here is a strangely lucid character analysis, shot through with humor and pathos. It will stir you as you have never been stirred before. It took New York by storm, startled the critics, amazed cheering audiences. It is here by limited engagement only, direct from sensational runs at three of the largest Broadway theatres. You owe it to yourself to see it. "A MASTERPIECE"—shouted the N. Y. Times.



CARL LAEMMLE
presents
A UFA PRODUCTION

The LAST LAUGH

EMIL JANNINGS

Distributed by
UNIVERSAL

Ad No. 20—2-col cut 40c., mat 15c.

NEWSPAPERS NEED

(Special Feature No. 1)

The Great Emil Jannings From America, In Europe Where He Achieves Fame

Fate plays many interesting pranks with peoples lives. Some folks have been known to leave their shops or farms and professions in one part of the world and journey to the other side of the earth only to resume the self-same occupations, under the same, or even worse conditions.

But no more stranger instance exists than the case of that startlingly appealing screen star, Emil Jannings, who has carried the stellar and inspired roles in "The Last Laugh" and other impressive productions.

Jannings was born in New York City about thirty-eight years ago. At the age of ten his family went to Europe. In Germany he studied for a time at a lyceum, but failed to please his teachers. "It was then," he disclosed in a recent interview, "that I began to seriously think of a career, young as I was. To be a sailor, a forester or an actor were the three most interesting occupations my boyish brain could then imagine.

"I was sixteen years old when I finally managed to enter the profession, which was destined to be my life work—acting. For a period of twelve long years I lived the roving life of a theatrical trouper. From village to village, none were too small for us, we played anything from Shakespeare's "King Lear" to Giesecke's "White Horse Tavern," in out of the way places at times that we lacked real stage to play upon.

"I had to actually go among the 'audiences' in the first years of my playing and pass the plate for their tips, also to copy programs. This passing of the plate had its advantages, however, and many a jovial peasant or small tradesman who was carried away by his enthusiasm would invite me to his home for a well prepared and filling meal. Our salary with that company was small—if we ever managed to collect it.

"To get to Berlin was my biggest problem. A well known actor, a dear friend of mine ever after as a result of what he did, imitated me so cleverly that several managers wired to me to see them immediately. I was engaged a few minutes after I entered the first of the two offices.

Artistic, But Broke

"The first two years in Berlin I enjoyed artistic pleasure, but had signed a contract for such a small figure that I was always 'broke.' Friends advised me to go after the big producers. But everywhere the doors were closed, until a producer needed someone to jump from a bridge—for six dollars not know what was expected of me at the time I accepted the offer, but when I realized that very few people were known to have jumped from bridges, surviving such, I indignantly resigned.

"After that I made the rounds of the studios and succeeded now and then in being given a part. In one instance I crept into a studio early in the morning and saw myself on the screen. I was hungry and upset at the time, and fled away, towards the street, shouting: 'I won't do anything like this again.'

"The manager and director followed. They looked surprised, and insisted they were highly pleased with my work. They told me I was destined to become a great screen star. From then on my fortunes turned to the better.

"Important roles were then given to me. After I played Henry the Eighth in "Passion" I received thousands of letters from all parts of the world. "Deception," and other big productions assured my future. But I believe that the most novel rôle I have ever played was in "The Last Laugh." For sheer novelty and dramatic daring it undoubtedly is my best."

Manager _____ of the _____ theatre has booked "The Last Laugh" and promises it for next

Star—Emil Jannings

His past successes include "Passion," "Deception," "Peter the Great," "The Loves of Pharoah" and now comes his greatest: "THE LAST LAUGH."



Scene from "THE LAST LAUGH" with EMIL JANNINGS
A UFA PRODUCTION - RELEASED BY UNIVERSAL
Scene Cut No. 1



Scene from
"THE LAST LAUGH"
with EMIL JANNINGS
A UFA PRODUCTION
RELEASED BY UNIVERSAL
Scene Cut No. 2

NO SUB-TITLES USED

"Last Laugh," Murnau Masterpiece, Coming to State

From time immemorial, ever since the motion picture became an established industry, critics and patrons have complained that subtitles detract from the picture—that these printed words are an expression of literature and not of true art.

Attempts have been made in this country to obviate the seeming deficiency, but not with sufficient success to overthrow the time honored rule and practice.

Now comes a production from across the sea—"The Last Laugh"—which carries no subtitles and is hailed as a remarkable success by the release reviewers. The characterization and plot are so easily understood that there seems to be no necessity for explanatory titles. The story is told forcibly and progressively. The acting and the direction are done so well that titles

A T A G L

Title "THE LAST LAUGH"
Brand U.F.A. Production
Through Universal
STAR EMIL JANNINGS
Director F. W. MURNAU
Author CARL MAYER
Cameraman Carl Freund
Technical Experts Hertl & Rohlf
Time Present.
Local Great European
beautiful tenements.
Footage 6515'

Thumb Nail T

A pompous old doorman, once ruthlessly fired by the hotel manager in despair. His daughter is married to a son-in-law turns him from the house of the old man's misfortune. Even though proud to know the "great general," when they hear of his "disgrace," he steals back to the hotel to return now so useless to him. Sliding a horror-struck to behold the watchman seizes the latter before he might flare of the watchman's light, he requests. To his surprise, it is granted for the old man now, other than in the hotel. He seems to sink deeper to day. His son-in-law intimidates from seeing him. Then comes a catastrophe is destroyed in what seems to be one people, questionable though it might sort is scattered about, happily to this masterpiece of human nature.

Author—Carl Mayer

Remembered for his startlingly artistic creation, "The Cabinet of Doctor Caligari," but His Latest work: "THE LAST LAUGH" is his most humanly artistic triumph.

INTIMATE AIDS

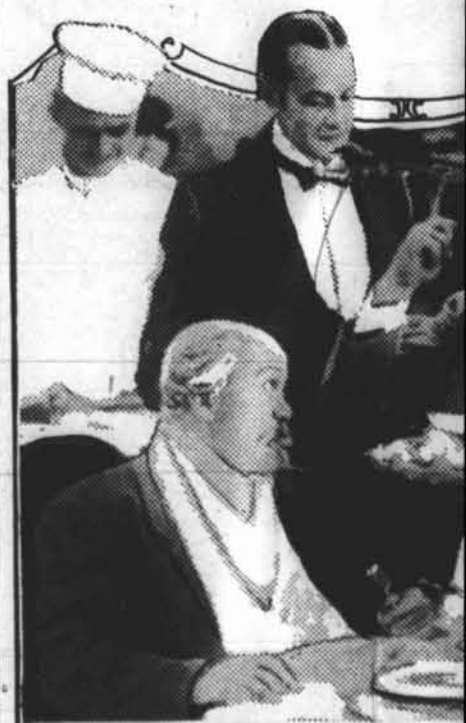
1. EDITORS KNOW ABOUT "THE LAST LAUGH," its success in New York was realized the moment that every reviewer praised it "sky high." They realize it is FEATURE NEWS. PLANT A CUT WITH EVERY STORY.

2. GIVE THEM EVERYTHING WELL TYPED. ADVANCE NOTES many weeks in advance. Follow with GENERAL ADVANCE STORIES ABOUT A WEEK BEFORE you open. FEATURE STORIES SHOULD BE IN PRINT RIGHT ON TOP OF the OPENING.

3. FOR PAPERS CARRYING SATURDAY OR SUNDAY dramatic sections, take a collection of stills and proofs of electros with you. Editors need stills when preparing general layouts.

4. REVIEWS, WITH TWO TICKETS, SHOULD BE SENT TO EACH REVIEWER, should they by some chance be unable to attend the opening.

5. REMEMBER, THIS PICTURE IS A REAL MASTERPIECE. IT HAS NEWS VALUE. Editors always are hungry for FEATURE NEWS about a true FEATURE FILM.



Scene from "THE LAST LAUGH"
A UFA PRODUCTION - RELEASED BY UNIVERSAL

Scene Cut No. 3

A D V A N C E

Universal is releasing the much

ED FEATURES FIRST

GLANCE

.... "THE LAST LAUGH"
.... U.F.A. Production, Released
Through UNIVERSAL.
.... EMIL JANNINGS.
.... F. W. MURNAU.
.... CARL MAYER.
.... Carl Freund.
.... Hertl & Rohrich.
.... Present.
.... Great European City (Berlin),
beautiful hotel and skyscraper
terments.
.... 651

mb Nail Theme

doorman, once big and powerful, is the hotel manager. He sinks into lighter is married at this time, but his from the house when he hears of fortune. Even the neighbors, once so "great general," turn and mock him his "disgrace." Under cover of night, he hotel to return the gaudy uniform, him. Sliding along the walls, he is behold the watchman. Feverishly he before he might pull his gun. In the man's light, he makes known his re-prise, it is granted. There is no home low, other than in the lower depths of ns to sink deeper into despair from day in-law intimidates his own daughter Then comes a twist of fate, poverty at seems to be one blow. Love of many ple though it might be, but love of a bout, happily to a delightful climax in f human nature.



LAST LAUGH" WITH EMIL JANNINGS
ION-RELEASED BY UNIVERSAL

Scene Cut No. 3

Director—
F. W. Murnau

One of the youngest, and undoubtedly most brilliant directors in the world! "Royal Adventurers," and "Cattle Vogelod" are to his credit: "THE LAST LAUGH" is his MASTERPIECE.



Scene from "THE LAST LAUGH" WITH EMIL JANNINGS
A UFA PRODUCTION - RELEASED BY UNIVERSAL

Scene Cut No. 5

Distributor—
Universal

CARL LAEMMLE, producer of "THE HUNCHBACK OF NOTRE DAME," and now the great forthcoming "PHANTOM OF THE OPERA" saw its entertainment value and beauty.

FAMOUS THEATRE MAN CUES BIG PRODUCTION

None other than Dr. Hugo Riesenfeld, managing director of the celebrated Broadway motion picture playhouses, the Rivoli and Rialto, is responsible for the music cue on "The Last Laugh," the much acclaimed U.F.A. production which Universal is releasing, and which comes next to the theatre, starring Emil Jannings.

Dr. Riesenfeld, one of the best known showmen in the country, himself a musician and orchestra conductor of note, booked the production immediately after he saw the screening in Universal's projection room. It goes over like an operatta, with music, the critic stated.

The interest evinced by the public after it had played a week at one of his famous New York City houses, made him book it for another week at his other house. Interest still continued, however, and it was then taken to the Cameo, another exclusively screen house.

Having in mind the smaller orchestras, Dr. Riesenfeld so cued "The Last Laugh" that it may be adapted for the smallest of houses.

(Special Feature No. 2)

Universal Explains Why "The Last Laugh" Came To American Movie Fans

Explanation of the reason why Universal Pictures Corporation, which has the facilities for making any of the biggest pictures made in the United States, will release the widely acclaimed U.F.A. Production, "The Last Laugh," is now forthcoming.

With its unrivaled facilities for production at Universal City, it requires something truly remarkable to cause Universal to undertake the distribution of a picture made by someone else.

In the last six years it has released only two such productions.

The news that Carl Laemmle's organization has acquired the distribution for this latest European masterpiece, "The Last Laugh," has centered unusual and deserved interest upon this U.F.A. production, starring Emil Jannings.

Several hundred pictures are offered to the big distributing companies every year and a certain proportion are accepted. But it requires a truly remarkable production to interest Universal. "The Last Laugh" is all of that, according to Europe's opinion—and New York City's, where it played at the biggest Broadway picture palaces for many months.

From the standpoint of novelty, "The Last Laugh" is remarkable, as many noted critics in New York have stated at the time of its pre-release. It tells a simple story in such a gripping and intimate way that the character of the old doorman, who is the hero of Carl Mayer's story, stands out in cameo clarity. Mayer is known in this country as the author of "The Cabinet of Dr. Caligari." His latest work is even more unusual and far more human in that it is a dramatically human story, avoiding artistic tricks.

Again, "The Last Laugh" derives novelty from the unusual camera angles and lighting. Murnau has a way of "spatting" his coming climaxes that is new, and which vastly heightens the expectation. His work is full of skillfully contrived little surprises that put his audience into the most delightful suspense.

What is more, he never disappoints them, as those who have seen his work will attest. The most noteworthy instance is the ending itself. The way he has straddled the "happy ending" problem with comfort for both the advocates of Realism and those of Pollyanna is a marvel of ingenuity.

It is true that this involves a title. For you must know too that one of the novelties of this film is the fact that the action is evolved totally without subtitles. But this title will certainly be forgiven, even in a titleless film. It is dramatically essential and screened in such a fashion as to show a decided mental mood.

Shooting down elevator shafts, up stairways, through revolving glass doors, panoraming huge interiors and a new way he has of following individually his characters about, are only a few of the remarkable novelty effects which make "The Last Laugh" exceptional and which induced Carl Laemmle to offer it to American audiences.

(Special Feature No. 3)

NO SAILOR'S UNIFORM FOR YOUNG JANNINGS

Star of "Last Laugh" Once
Sailed, But Wore Mere
Khaki Clothes

It was the lure of a sailor's uniform, a hope, by the way, which was never fulfilled, which caused a lad of fourteen, destined to later become the greatest European actor, even though he was born in the United States, to run away from home and work before the mast.

JANNINGS NATIVE OF OUR UNITED STATES

Not a Foreigner As First Believed; He Was Born in

CE NOTES

twelve long years I lived the roving life of a theatrical troupier. From village to village, none were too small for us, we played anything from Shakespeare's "King Lear" to Giesecke's "White Horse Tavern," in out of the way places at times that we lacked real stage to play upon.

"I had to actually go among the 'audiences' in the first years of my playing and pass the plate for their tips, also to copy programs. This passing of the plate had its advantages, however, and many a jovial peasant or small tradesman who was carried away by his enthusiasm would invite me to his home for a well prepared and filling meal. Our salary with that company was small—if we ever managed to collect it.

"To get to Berlin was my biggest problem. A well known actor, a dear friend of mine ever after as a result of what he did, imitated me so cleverly that several managers wired to me to see them immediately. I was engaged a few minutes after I entered the first of the two offices.

Artistic, But Broke

"The first two years in Berlin I enjoyed artistic pleasure, but had signed a contract for such a small figure that I was always 'broke.' Friends advised me to go after the big producers. But everywhere the doors were closed, until a producer needed someone to jump from a bridge—for six dollars.

not know what was expected of me at the time I accepted the offer, but when I realized that very few people were known to have jumped from bridges, surviving such, I indignantly resigned.

"After that I made the rounds of the studios and succeeded now and then in being given a part. In one instance I crept into a studio early in the morning and saw myself on the screen. I was hungry and upset at the time, and fled away, towards the street, shouting: 'I won't do anything like this again.'

"The manager and director followed. They looked surprised, and insisted they were highly pleased with my work. They told me I was destined to become a great screen star. From then on my fortunes turned to the better.

"Important roles were then given to me. After I played Henry the Eighth in "Passion" I received thousands of letters from all parts of the world. "Deception," and other big productions assured my future. But I believe that the most novel role I have ever played was in "The Last Laugh." For sheer novelty and dramatic daring it undoubtedly is my best."

Manager ----- of the ----- theatre has booked "The Last Laugh" and promises it for next -----

UNIVERSAL RELEASES NOTED "LAST LAUGH"

Emil Jannings Starring in This
UFA Production

"The Last Laugh," a U.F.A. production directed by the well-known F. W. Murnau, has just been acquired for distribution by Universal; and comes to the ----- theatre next -----, Manager ----- announces.

Emil Jannings, the great European film artist, favorably known in America through his representations in "Passion," "Deception" and other productions, is THE character which carries the story. He is the center in a number of remarkably realistic scenes which are a triumph of photography and motion picture art.

Revolutionary in conception and effects, variety calls "The Last Laugh" a simple but touching story—a human interest story if there ever was one, acted in masterly fashion and supported by a producing technique which is as wonderful as it is revolutionary.

The story is of a plain man of the broad masses who in his declining days feels the tragedy of old age, and is brought to the brink of despair to be lifted suddenly to heights of which he had never dreamed, by a turn of good fortune which gives the play the happy ending of a consoling and comforting clean comedy. The picture is thus concluded to the joy of all who delight in "The Last Laugh."

"The Last Laugh" is a film without subtitles—for the sake of art as Mr. Murnau points out.



Scene from "THE LAST LAUGH" WITH EMIL JANNINGS
A UFA PRODUCTION - RELEASED BY UNIVERSAL

Scene Cut No. 1



Scene from
"THE LAST LAUGH"
WITH EMIL JANNINGS
A UFA PRODUCTION
RELEASED BY UNIVERSAL

Scene Cut No. 2

NO SUB-TITLES USED

"Last Laugh," Murnau Masterpiece, Coming to State

From time immemorial, ever since the motion picture became an established industry, critics and patrons have complained that subtitles detract from the picture—that these printed words are an expression of literature and not of true art.

Attempts have been made in this country to obviate the seeming deficiency, but not with sufficient success to overthrow the time honored rule and practice.

Now comes a production from across the sea—"The Last Laugh"—which carries no subtitles and is hailed as a remarkable success by the release reviewers. The characterization and plot are so easily understood that there seems to be no necessity for explanatory titles. The story is told forcibly and progressively. The acting and the direction are done so well that titles are not needed.

It is an innovation which Carl Laemmle and the Universal, which has just acquired the right of distribution of this great picture, felt should be shared with the American public.

"The Last Laugh" is a Murnau production by Carl Mayer, author of the sensation, "Cabinet of Dr. Caligari," and starring Emil Jannings. It will play at the ----- theatre, next -----

"LAST LAUGH" COMING

Something altogether new in motion pictures, and tremendously gripping, is "The Last Laugh," a U.F.A. production, starring Emil Jannings, and to be exhibited at the ----- theatre next -----

This film only recently had a week at both the Rivoli and Rialto theatres on New York's Broadway, and it is because of the sensation it created then among fans and critics that it continued in another house.

Among "The Last Laugh's" unique distinctions are that it has no sub-titles and that it is perhaps the first important picture ever made that required almost no cutting. So perfect is the continuity and so eloquent the acting that the customary wordy explanations would be superfluous; and so completely was the director, F. W. Murnau, master of the story that the usual waste of taking many substitute scenes and doing the same episodes over and over to be chosen from at the end was avoided.

Simplicity is the key note of the story and the acting. That is why the humor and pathos of the picture go so straight to the heart. Jannings plays an old human character of a fashionable hotel.

Author—Carl Mayer

Remembered for his startlingly artistic creation, "The Cabinet of Doctor Caligari," but His Latest work: "THE LAST LAUGH" is his most humanly artistic triumph.

INTIMATE AIDS

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ADVANCE

Universal is releasing the much heralded U.F.A. production, "The Last Laugh" with Emil Jannings, celebrated star of "Passion," "Deception," "Quo Vadis," "Peter the Great" and other sensational features, in the stellar role F. W. Murnau, one of the most talented directors in Europe, handled the megaphone. Carl Mayer who wrote "The Cabinet of Dr. Caligari," also wrote this story which has its first showing next ----- at the ----- theatre.

Cary Mayer, remembered for his startling story, "The Cabinet of Dr. Caligari," wrote "The Last Laugh," a U.F.A. production which Universal is releasing, and which comes next ----- to the ----- theatre. Mayer has an international reputation for his work in the screen world. "The Last Laugh" has been hailed as an even more noteworthy effort. Emil Jannings plays the leading role under F. W. Murnau's direction.

Interesting camera effects are promised next ----- at the ----- theatre where "The Last Laugh," a U.F.A. production released by Universal, will be shown. Emil Jannings, star of "Passion," "Peter the Great" and many other big productions, has the stellar role under F. W. Murnau's direction. Carl Mayer who wrote "The Cabinet of Dr. Caligari," is the author.

Emil Jannings, star of the much acclaimed "The Last Laugh" which comes to the ----- theatre next ----- is an American despite all statements to the contrary. Jannings was born in America, thirty-eight years ago. He went to Eu-

despair. His daughter is married, son-in-law turns him from the hotel the old man's misfortune. Even proud to know the "great general," when they hear of his "disgrace," he steals back to the hotel to return now so useless to him. Sliding a horror-struck to behold the watchman seizes the latter before he might flare of the watchman's light, he quest. To his surprise, it is granted for the old man now, other than in the hotel. He seems to sink deeper to day. His son-in-law intimidates from seeing him. Then comes a t is destroyed in what seems to be on people, questionable though it might sort is scattered about, happily to a this masterpiece of human nature.



Scene from "THE LAST LAUGH" WITH
A UFA PRODUCTION - RELEASED BY

Scene Cut No. 3



Scene from "THE LAST LAUGH" WITH
A UFA PRODUCTION RELEASED BY

Scene Cut No. 4

rope to perfect his talent. His abilities were soon recognized. As a result, he played leading roles in such super-productions as "Deception," "Peter the Great" and "Passion." "The Last Laugh" is a U.F.A. production which Universal is releasing.

"The Last Laugh," hailed by those who have seen it at a pre-release showing in the East, as one of the really great pictures, comes to the ----- theatre, next ----- Emil Jannings has the stellar role. Carl Mayer, author of "The Cabinet of Dr. Caligari," wrote the story. F. W. Murnau, one of the most brilliant of the younger directors, is responsible

for its art is "Laugh" which

Photograph next ----- theatre where U.F.A. production, will nings has story of d Carl Mayer of Dr. Cal story which The story c man who st in-law and Fate smiles and he has

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"THE LAST LAUGH" WITH EMIL JANNINGS
A UFA PRODUCTION RELEASED BY UNIVERSAL

Scene Cut No. 3

Scene from "THE LAST LAUGH" WITH EMIL JANNINGS

A UFA PRODUCTION RELEASED BY UNIVERSAL

Scene Cut No. 5

Distributor— Universal

CARL LAEMMLE, producer of "THE HUNCHBACK OF NOTRE DAME," and now the great forthcoming "PHANTOM OF THE OPERA" saw its entertainment value and beauty.

FAMOUS THEATRE MAN CUES BIG PRODUCTION

None other than Dr. Hugo Riesenfeld, managing director of the celebrated Broadway motion picture playhouses, the Rivoli and Rialto, is responsible for the music cue on "The Last Laugh," the much acclaimed U.F.A. production which Universal is releasing, and which comes next to the theatre, starring Emil Jannings.

Dr. Riesenfeld, one of the best known showmen in the country, himself a musician and orchestra conductor of note, booked the production immediately after he saw the screening in Universal's projection room. It goes over like an operatta, with music, the critic stated.

The interest evinced by the public after it had played a week at one of his famous New York City houses, made him book it for another week at his other house. Interest still continued, however, and it was then taken to the Cameo, another exclusively screen house.

Having in mind the smaller orchestras, Dr. Riesenfeld so cued "The Last Laugh" that it may be adapted for the smallest of houses.



Scene from
"THE LAST LAUGH"
WITH EMIL JANNINGS
A UFA PRODUCTION
RELEASED BY UNIVERSAL

Scene Cut No. 6

The Cast

The Porter Emil Jannings
His Daughter... Mary Delschaft
Her Bridegroom .. Kurt Hiller
His Aunt Emile Kurz
The Manager
Hans Unterkircher
The Nightwatchman
Georg John

JANNINGS NATIVE OF OUR UNITED STATES

Not a Foreigner As First Believed; He Was Born in New York

"Turn about is fair play," Emil Jannings, the famous foreign actor, stated to a number of American correspondents who interviewed him recently in Berlin.

Jannings was explaining his attitude towards Europeans in general and insisted that he had no bitterness towards them, even though he was interned during the war in Germany as an American citizen.

The famous star of "The Last Laugh," the sensational U.F.A. production, which has been so widely acclaimed by New York reviewers and magazine writers, is a native American. He was born in New York City about thirty-eight years ago and moved with his people to Germany shortly after his tenth birthday.

His life had been a series of great struggles with small theatrical troupes and even bigger dramatic companies in the bigger towns. But his great struggle began when he attempted to enter the screen field. Two years of battling casting directors succeeded in getting him a small, but important role.

His success was immediately assured as a result. From then on the royal road to stardom was accomplished. "Passion," "Deception," "Peter the Great," "The Loves of Pharaoh," and now, his most startlingly human vehicle, "The Last Laugh," which comes to the theatre next, have placed him in the fore rank of the screen's male stars.

F. W. Murnau, one of the youngest and most brilliant directors in Europe, was the man behind the megaphone. Carl Mayer, remembered for his epoch making "The Cabinet of Dr. Caligari," is the author of "The Last Laugh."

A notable cast of continental screen artists have the leading supporting roles.

As many noted critics in New York have stated at the time of its pre-release. It tells a simple story in such a gripping and intimate way that the character of the old door-man, who is the hero of Carl Mayer's story, stands out in cameo clarity. Mayer is known in this country as the author of "The Cabinet of Dr. Caligari." His latest work is even more unusual and far more human in that it is a dramatically human story, avoiding artistic tricks.

Again, "The Last Laugh" derives novelty from the unusual camera angles and lighting. Murnau has a way of "spatting" his coming climaxes that is new, and which vastly heightens the expectation. His work is full of skillfully contrived little surprises that put his audience into the most delightful suspense.

What is more, he never disappoints them, as those who have seen his work will attest. The most noteworthy instance is the ending itself. The way he has straddled the "happy ending" problem with comfort for both the advocates of Realism and those of Pollyanna is a marvel of ingenuity.

It is true that this involves a title. For you must know too that one of the novelties of this film is the fact that the action is evolved totally without subtitles. But this title will certainly be forgiven, even in a titleless film. It is dramatically essential and screened in such a fashion as to show a decided mental mood.

Shooting down elevator shafts, up stairways, through revolving glass doors, panoraming huge interiors and a new way he has of following individually his characters about, are only a few of the remarkable novelty effects which make "The Last Laugh" exceptional and which induced Carl Laemmle to offer it to American audiences.

(Special Feature No. 3)

NO SAILOR'S UNIFORM FOR YOUNG JANNINGS

Star of "Last Laugh" Once Sailed, But Wore Mere Khaki Clothes

It was the lure of a sailor's uniform, a hope, by the way, which was never fulfilled, which caused a lad of fourteen, destined to later become the greatest European actor, even though he was born in the United States, to run away from home and work before the mast. This lad proved to be none other than Emil Jannings.

Recently, just after his most heralded success, "The Last Laugh," a U.F.A. production, which is being released in America by Universal, and which comes to the theatre next, was completed, he explained just how that marine venture proved to be a sartorial failure insofar as flashy sailor uniforms were concerned.

"It was a tramp steamer," the Universal star detailed as a broad smile lit up his face, "and I didn't know the difference at the time when I signed up. I was under the impression that all ships were alike, whether they flew the government's standard as a warship, or carried something so prosaic as machinery or dairy products."

"When I stepped aboard, the bos'n told me to get into my work clothes. I was startled. 'Where is my sailor uniform?' I ask. When he realized that I had no other clothes than those upon my back, he obtained a pair of well-washed, threadbare 'dungarees,' made of khaki.

"I was the saddest young fellow in the world—for a few hours, but the lurid tales which the old sea dogs told me made me quite forget that decks need uniforms for anything but parades—and we never paraded. If we weren't cleaning the decks, we were painting one or another of the ship's numerous parts, or loading and unloading cargo and supplies."

"The Last Laugh" was accorded an even more favorable welcome by the metropolitan reviewers and magazine writers than Jannings' "Passion," "Deception" or "Peter the Great."

Carl Mayer, who wrote the story of that fantastically appealing, "The Cabinet of Dr. Caligari," also wrote "The Last Laugh," which was directed by F. W. Murnau.

CE NOTES



"THE LAST LAUGH" WITH EMIL JANNINGS
A UFA PRODUCTION RELEASED BY UNIVERSAL

Scene Cut No. 4

talent. His gnized. As a ing roles it as "Decep- tion" and "Pas- sion" is a ch Universal

hailed by it at a pre- East, as one tures, comes theatre, next ngs has the er, author of t. Caligari," W. Murnau, ant of the responsible

The struggles which an old man undergoes when young people turn against him is the dramatic theme of the much heralded "The Last Laugh," a U.F.A. production which is being released by Universal, and which has its first local showing next at the theatre. Technical novelties in the line of photography are also promised. Emil Jannings, celebrated star of "Passion," "Peter the Great" and "Deception," has the leading role in this story which Carl Mayer wrote. The latter is remembered as the author of "The Cabinet of Dr. Caligari." F. W. Murnau is credited with the direction.

New technical triumphs in photography are promised for the theatre beginning next when "The Last Laugh," a U.F.A. production which Universal is releasing, will be shown. Emil Jannings has the leading role in this picture, which F. W. Murnau directed. The story was written by Carl Mayer who wrote "The Cabinet of Dr. Caligari." The story concerns the struggles of an old man against overwhelming conditions, making it a dramatic triumph of human nature, according to pre-release reviewers.

F. W. Murnau is a name quite unknown to the majority of Americans, as yet, but throughout Europe he causes a pause because of his production for U.F.A. of "The Last Laugh," which Universal is releasing. It comes to the theatre, next Emil Jannings of "Passion," "Deception," and other big features has the stellar role. Carl Mayer who wrote "The Cabinet of Dr. Caligari," is the author.

Photographic novelty is promised next at the theatre where "The Last Laugh," a U.F.A. production released by Universal, will be shown. Emil Jannings has the leading role in this story of dramatic human nature. Carl Mayer, author of "The Cabinet of Dr. Caligari," also wrote this story which F. W. Murnau directed. The story concerns a pompous old man who struggles against his son-in-law and is thrust out of his house. Fate smiles kindly on the old man, and he has the last laugh.

"THE LAST LAUGH"

(Special Feature No. 4)

Noted Picture Producers Take Best Outside Film

"The Last Laugh" Obtained by Universal

With its unrivaled facilities for production at Universal City it requires something truly remarkable to cause Universal to undertake the distribution of a picture made by someone else. In the last six years it has released only two such productions. The news that Carl Laemmle's organization has acquired for distribution the latest European masterpiece, "The Last Laugh," has centered unusual and deserved interest upon this U.F.A. production, starring Emil Jannings.

Several hundred pictures are offered to the big distributing companies every year and a certain proportion are accepted. But it requires a truly remarkable production to interest Universal. "The Last Laugh" is all of that, as the main metropolitan newspaper and magazine reviewers have stated in repeated comment.

From the standpoint of novelty "The Last Laugh" is remarkable. It tells a simple story in such a gripping and intimate way that the character of the old doorman, who is the hero of Carl Mayer's story, stands out in cameo clarity. Mayer is known in this country as the author of "The Cabinet of Dr. Caligari." His latest work is even more unusual and far more human, it is openly admitted.

Again "The Last Laugh" derives novelty from the unusual camera angles and lighting. Murnau has a way of "Spitting" his coming climaxes that is new and which vastly heightens the expectation. His work is full of skillfully contrived little surprises that put his audience into the most delightful suspense. What is more, he never disappoints them. The most noteworthy instance is the ending itself.

Ending Is Pleasing

The way he has straddled the "happy ending" problem with com-



Scene from
"THE LAST LAUGH"
WITH EMIL JANNINGS
A UFA PRODUCTION
RELEASED BY UNIVERSAL
Scene Cut No. 7

fort for both the advocates of realism and those of Pollyanna is a marvel of ingenuity. It is true that this involves a title. For you must know too that one of the novelties of this film is the fact that the action is evolved totally without subtitles. But this title will certainly be forgiven, even in a titleless film, as you will see for yourself next time when this production opens at the theatre.

Shooting down elevator shafts, up stairways, through revolving glass doors, panoraming huge interiors and a new way he has of following individually his characters about are only a few of the remarkable novelty effects which make "The Last Laugh" exceptional and which induced Carl Laemmle to offer it to American audiences.

JANNINGS' NEW ROLE INTERESTS NEW YORK

"The Last Laugh" Result of Talented Men

An interesting combination of talent was responsible for the celebrated U.F.A. production, "The Last Laugh," which Manager of the theatre promises for next.

Emil Jannings, remembered for his work in "Passion," "Peter the Great," "The Loves of Pharaoh," and other big productions, acclaimed as Europe's greatest character actor, and recently discovered to be an American, having been born in New York City, has the leading role.

Carl Mayer, who wrote the widely discussed, "Cabinet of Dr. Caligari," also is the creator of this story, which the metropolitan critics hailed as an interestingly human document of an old man's struggles in the face of overwhelming forces. The old man gets the "last laugh" by a remarkable stroke of fate.

His pompous job as doorman is taken from him when the manager of a great hotel realizes that he is old. It preys on the old man's mind. And when his daughter's husband thrusts him from his home, it is the last straw. The old man knows of no place but the hotel. The daughter is kept from seeing her father by her husband, and the two pine for each other.

"The Last Laugh" was given a

Universal Releasing Great U F A Feature Which Comes to Strand

Laughter and tears are side by side in "The Last Laugh," the remarkable German-made picture directed by F. W. Murnau, and starring Emil Jannings, to be exhibited at the theatre next.

Universal is releasing this U.F.A. production.

This photoplay, with scarcely a subtitle, played in New York, on Broadway, to capacity audiences, during which engagements it was pronounced by the daily papers to be the one perfect motion picture of the season.

Jannings' graphic characterization of the joys and sorrows—the tragedy and humanity—of an old porter in a Berlin hotel is a human document so true, so vital and so profound that his audiences are held spellbound. No need for verbal explanations on the screen—they would be an intrusion, would spoil the mood. The acting is self-explanatory, not a moment of it be-

ing obscure. This is the first time that a picture without subtitles has really succeeded. Attempts in this direction in the past have been ill advised.

No other portrayal in Jannings' brilliant career equals that which he gives in "The Last Laugh"—not his Louis XV in "Passion" nor his Henry VIII in "Deception," nor his Egyptian King in "The Loves of Pharaoh," nor his Moor of Venice in "Othello," splendid as he was in each of these roles. This old porter is an everyday man of our own time, one whom all people can sympathize with, laugh with and understand.

Photographically, the picture is also heralded to be as remarkable as it is dramatic with heart interest. Where necessary to heighten his effects, Director Murnau resorted to the impressionistic methods so successfully used in "The Cabinet of Dr. Caligari."



Scene from "THE LAST LAUGH"—A UFA PRODUCTION—WITH EMIL JANNINGS
RELEASED BY UNIVERSAL
Scene Cut No. 10

CURRENT NOTES

At last the perfect picture—really the picture without a flaw. Such is "The Last Laugh," the U.F.A. photoplay directed by F. W. Murnau, with Emil Jannings as star now being presented at the theatre under direction of Universal. This is one picture which no critic, either in Europe or in New York, has suggested might be improved. Without exception they have said it is sufficient just as it is—that to alter it in the slightest degree would mar it. Emil Jannings of "Passion" and other big spectacles has the stellar role.

Remarkable and revolutionary in several ways is "The Last Laugh." It has no sub-titles; it has more than a love story, it has no cheap movie devices, yet hardened picture goers, critics and fans alike, sit through it spellbound; now laughing, now weeping at the theatre. It is astonishing how many critics have acknowledged proudly that "The Last Laugh" made them weep, and also admitted that it caused them to laugh out loud. Emil Jannings stars under F. W. Murnau's direction. Cary Mayer, author of "The Cabinet of Dr. Caligari," also wrote this story.

Something altogether new in motion pictures, and tremendously gripping, is "The Last Laugh," the U.F.A. production released by Uni-



Scene from "THE LAST LAUGH" A UFA PRODUCTION
WITH EMIL JANNINGS—RELEASED BY UNIVERSAL
Scene Cut No. 8

(Special Follow Up)

JANNINGS OR CHANEY, WHO IS BEST ACTOR?



"H" IS REAL NEWS!

(Review No. 1)

"Last Laugh" With Emil Jannings Is the Perfect Picture

At last the perfect picture—really the picture without a flaw. Such is "The Last Laugh," the U.F.A. production directed by F. W. Murnau, with Emil Jannings as star now being presented at the ----- theatre under direction of Universal. This is the one picture which no critics, either in Europe or in New York, has suggested might be improved. Without exception they have said it is sufficient just as it is—that to alter it in the slightest degree would mar it.

Remarkable, revolutionary, in several ways is "The Last Laugh," but human and dramatically appealing. It has no subtitles; it has no stick, no cheap movie devices,

yet hardened picture goers, critics and fans alike, sit through it spellbound, now laughing, now weeping. It is astonishing how many metropolitan critics have acknowledged proudly that "The Last Laugh" made them weep, and also admitted that it caused them to laugh out loud.

Being devoid of the usual motion picture subtleties, what is it that gives "The Last Laugh" its grip? Its humanness and its art. Both its star and its director know human nature and are masters of picture play technique. They go unerringly to the heart of the leading character and lay bare its soul. The character lives before you—it is the tragedy and comedy of actual life the spectators see. No play acting here—reality!

A simple chronicle it is. An old man has been porter and doorman at a fashionable Berlin hotel for years. Of powerful physique, magnificent in his gold lace and braid, self-important, but kindly in his limited authority, he looks upon himself as a fixture in his job, in fact as an indispensable adjunct to the establishment.

An Imposing Figure

How imposing he is as he opens the door of a splendid carriage and stands at salute as its fashionable occupants alight, and with what abandon he swings a heavy trunk from the top of the equipage! In the humble quarter where he lives he is looked upon as an important personage and his adoring daughter, who is about to be married, thinks him a great man.

The emotional tension of the earlier part of the picture is done in perfect keeping with the really lovable character of the old porter—a master stroke of directorial genius. Here is the acme of perfected comedy based on character delineation—no triviality, no buffoonery. Only a great actor like Jannings could round out the character so perfectly.

Carl Laemmle accomplishes a genuine coup in acquiring "The Last Laugh" for distribution by Universal. It will be the talk of the entire country this season, just as it already is the talk of New York.

(Review No. 2)

"Sensation," Is Word For "The Last Laugh"

Notable Production Opens at the Strand

A motion picture sensation in a day when competition has made sensation hard to achieve, is "The Last Laugh" with Emil Jannings as star, the German-made film which, after two big weeks at the Rivoli and Rialto theatres, is now the attraction at the ----- theatre.

Not even Jannings' great work in "Passion" and "Deception," the pictures that established his fame in this country, equalled his powerful and intensely gripping characterization in this photo play directed by F. W. Murnau and now distributed in this country by Universal.

"The Last Laugh" was a sensation in Europe. A great reputation preceded it to this country and this is one instance in which all the advance heralding was fully justified. It was declared in Berlin and also in Paris to be the picture without a flaw and ----- may unqualifiedly endorse this verdict.

Two of the remarkable things about "The Last Laugh" are that it has no subtitles, and that it is presented almost exactly as filmed—it required practically no cutting. The usual thing is for twice or three times as many scenes to be photographed as are finally used, the picture as shown being the result of selection and piecing together.

But so completely was Director Murnau master of the subject that less than two hundred feet of film was discarded during the editing process. The result—a unity of purpose and action that is reflected in the tremendous emotional grip in which this picture holds its spectators. It is this that renders sub-titles unnecessary.

Titles Not Needed

So perfect is the continuity and so expressive the action that no verbal aid is needed for perfect understanding. In fact, words would be an intrusion and would break the spell in which the uninterrupted unfolding of the simple and heart-stretching story holds its audiences.



Scene from "THE LAST LAUGH" WITH EMIL JANNINGS A UFA PRODUCTION RELEASED BY UNIVERSAL

Scene Cut No. 11

The picture depicts the fall and rise of one of the most lovable and altogether human characters ever placed upon the screen. Jannings plays an old doorman at a fashionable Berlin hotel who, resplendent in a gorgeous uniform, is the grand factotum of the establishment, and an exalted personage in the humble quarter of the city in which he lives with his adoring daughter. He is replaced by a younger man, stripped of his gold lace and brass buttons and reduced to the position of attendant in the lavatory.

The picture shows him in his glory and then what happens when his grand world crumbles around him, and finally how fate brings him to the top again.

A simple tale, but a tale which a Balzac might have written, full of genuine humanity—of heart throbs and laughter—but all so beautifully done that the spectator feels that he is looking into the heart and soul of a living man. He suffers and rejoices with the old porter as if sharing his lot with him.

(Review No. 3)

GREAT HERALDED PICTURE ARRIVES

"Last Laugh" Really All Advance Notices Claimed

Laughter and tears are side by side in "The Last Laugh," the remarkable imported picture directed by F. W. Murnau and starring Emil Jannings, now on exhibition at the ----- theatre where it is credited as a Universal release. This photoplay with scarcely a subtitle, played on Broadway to capacity audiences. During its engagement it was pronounced by the daily papers to be one perfect motion picture of the season. Special articles and comment were written about it because of the artistic presentation of its dramatic qualities.

Jannings' graphic characterization of the joys and sorrows—the tragedy and humanity—of an old porter in a Berlin hotel is a human document so true, so vital and so profound that his audiences are held spellbound. No need for verbal explanations on the screen—they would be an intrusion, would spoil the mood.

The acting is self-explanatory, not a moment of it being obscure. This is the first time that a picture without subtitles has really succeeded. Attempts in this direction in the past have been ill advised.

No other portrayal in Jannings' brilliant career equals that which he gives in "The Last Laugh"—not his Louis XV in "Passion" nor his



Scene from "THE LAST LAUGH" A UFA PRODUCTION WITH EMIL JANNINGS RELEASED BY UNIVERSAL

Scene Cut No. 12

Artistic screen results may be obtained without titles as "The Last Laugh," the celebrated U.F.A. production which Universal is releasing and which is now playing at the



viewers have stated in repeated comment.

From the standpoint of novelty "The Last Laugh" is remarkable. It tells a simple story in such a gripping and intimate way that the character of the old doorman, who is the hero of Carl Mayer's story, stands out in cameo clarity. Mayer is known in this country as the author of "The Cabinet of Dr. Caligari." His latest work is even more unusual and far more human, it is openly admitted.

Again "The Last Laugh" derives novelty from the unusual camera angles and lighting. Murnau has a way of "Spatting" his coming climaxes that is new and which vastly heightens the expectation. His work is full of skillfully contrived little surprises that put his audience into the most delightful suspense. What is more, he never disappoints them. The most noteworthy instance is the ending itself.

Ending Is Pleasing

The way he has straddled the "happy ending" problem with com-

THE LAST LAUGH
WITH EMIL JANNINGS
A UFA PRODUCTION
RELEASED BY UNIVERSAL
Scene Cut No. 7

fort for both the advocates of realism and those of Pollyanna is a marvel of ingenuity. It is true that this involves a title. For you must know too that one of the novelties of this film is the fact that the action is evolved totally without subtitles. But this title will certainly be forgiven, even in a titleless film, as you will see for yourself next when this production opens at the theatre.

Shooting down elevator shafts, up stairways, through revolving glass doors, panoraming huge interiors and a new way he has of following individually his characters about are only a few of the remarkable novelty effects which make "The Last Laugh" exceptional and which induced Carl Laemmle to offer it to American audiences.



Scene from "THE LAST LAUGH" A UFA PRODUCTION - WITH EMIL JANNINGS
RELEASED BY UNIVERSAL

Scene Cut No. 10

JANNINGS' NEW ROLE INTERESTS NEW YORK

"The Last Laugh" Result of Talented Men

An interesting combination of talent was responsible for the celebrated U.F.A. production, "The Last Laugh," which Manager of the theatre promises for next.

Emil Jannings, remembered for his work in "Passion," "Peter the Great," "The Loves of Pharaoh," and other big productions, acclaimed as Europe's greatest character actor, and recently discovered to be an American, having been born in New York City, has the leading role.

Carl Mayer, who wrote the widely discussed, "Cabinet of Dr. Caligari," also is the creator of this story, which the metropolitan critics hailed as an interestingly human document of an old man's struggles in the face of overwhelming forces. The old man gets the "last laugh" by a remarkable stroke of fate.

His pompous job as doorman is taken from him when the manager of a great hotel realizes that he is old. It preys on the old man's mind. And when his daughter's husband thrusts him from his home, it is the last straw. The old man knows of no place but the hotel. The daughter is kept from seeing her father by her husband, and the two pine for each other.

"The Last Laugh" was given a pre-release in New York and raised a storm of discussion on the part of reviewers and film fans. They all agreed that it is novel and startling, and most agreed that it is Jannings' strongest role. The humanly dramatic quality of the story attracted the attention of many magazine writers, who were also startled to see a complete picture of startling merit almost devoid of titles.

NOTED "LAST LAUGH" UNIVERSAL'S RELEASE

The Universal Pictures Corporation has purchased the American distribution rights for "The Last Laugh," directed by E. W. Murnau, the long heralded U.F.A. picture that has received so much favorable comment in this country at a select showing. The picture was then shown at the Rivoli and Rialto Theatres in New York City, and evoked considerable interest from newspaper reviewers and the fans.

When first shown in this country several weeks ago it was entitled "The Last of Men."

Universal executives gave much thought to the selection of a more fitting title and "The Last Laugh" was chosen because it fits the story completely.

"The Last Laugh" stars Emil Jannings, who is well known and highly thought of by American theatre goers, who remember his good work in "Passion" and "Deception," and two other Lubitsch films.

In "The Last Laugh" Jannings plays what critics assert is his finest role. He takes the part of a pompous and aged hotel doorman, in full regimentals, and his decent from the heights of pride after his job and his uniform are taken away. Then follows domestic trouble, but he still has the last laugh.



Scene from "THE LAST LAUGH" A UFA PRODUCTION
WITH EMIL JANNINGS - RELEASED BY UNIVERSAL

Scene Cut No. 8

(Special Follow Up)

JANNINGS OR CHANEY, WHO IS BEST ACTOR?

Both Are Americans and Best
In World As Character
Artists

An interesting question that film fans are considering is the relative artistic merits of the two greatest American character actors, Emil Jannings and Lon Chaney. As a matter of fact, many fans have stated that Jannings is the greater, while other hosts maintain that Chaney is the better of the two.

And lest that some decide to rule out Jannings as a "foreigner" who has done startlingly remarkable work in such novel dramas as "The Last Laugh," which comes to the theatre next.

He has been recently discovered that he is a native American, having been born in New York.

He went to Europe with his folks at the age of ten and has spent most of his ensuing years there. His reputation as a character actor is second to none—with the possible exception of his fellow countryman from Colorado Springs, Col. Chaney's work in "The Hunchback of Notre Dame," "The Miracle Man," "The Shock" and now what is said to be his most daring and sensational portrayal in "The Phantom of the Opera," has placed him in the fore rank of the screen's ablest character actors.

Besides "The Last Laugh," Jannings has "Passion," "Peter the Great," and "The Loves of Pharaoh," all immense spectacles, to his credit.

His characterizations are usually of big, bluff type of men. Chaney on the other hand has made grotesque figures so startlingly interesting as to remove the sole element of horror which surrounds them, making them loveable types.

The fans will talk, air their opinions, their likes and dislikes, but it is



Scene from
"THE LAST LAUGH"
WITH EMIL JANNINGS
A UFA PRODUCTION
RELEASED BY UNIVERSAL

Scene Cut No. 9

"LAST LAUGH" NEXT

Knowing the problems and range of the camera, F. W. Murnau, considered to be one of the most brilliant Continental directors, essayed to do something novel, and "The Last Laugh," the U.F.A. production which Universal is releasing and which comes to the theatre next.

is a question of taste, not of ability, many critics believe, to decide the matter. Needless to say, however, each is supreme in his field, and nothing short of a national referendum could decide the question.

Carl Mayer, who wrote "The Last Laugh," is remembered for his "Cabinet of Dr. Caligari." F. W. Murnau directed this U.F.A. production, which Universal is releasing in America.

CURRENT NOTES

At last the perfect picture—really the picture without a flaw. Such is "The Last Laugh," the U.F.A. photoplay directed by F. W. Murnau, with Emil Jannings as star now being presented at the theatre under direction of Universal. This is one picture which no critic, either in Europe or in New York, has suggested might be improved. Without exception they have said it is sufficient just as it is—that to alter it in the slightest degree would mar it. Emil Jannings of "Passion" and other big spectacles has the stellar role.

Remarkable and revolutionary in several ways is "The Last Laugh." It has no sub-titles; it has more than a love story, it has no cheap movie devices, yet hardened picture goers, critics and fans alike, sit through it spellbound; now laughing, now weeping at the theatre. It is astonishing how many critics have acknowledged proudly that "The Last Laugh" made them weep, and also admitted that it caused them to laugh out loud. Emil Jannings stars under F. W. Murnau's direction. Cary Mayer, author of "The Cabinet of Dr. Caligari," also wrote this story.

Something altogether new in motion pictures, and tremendously gripping, is "The Last Laugh," the U.F.A. production released by Universal, starring the great Emil Jannings, now being exhibited at the theatre. This film story was written by Carl Mayer, is creating a sensation among fans and critics. Emil Jannings is the star. F. W. Murnau directed.

Audiences at the theatre are being treated to a real novelty in motion pictures these days where "The Last Laugh," the much talked of U.F.A. production which Universal is releasing, is playing this week. Emil Jannings, the famous "foreign" star, born in America, but creator of the big roles in such important productions as "The Loves of Pharaoh," "Passion" and "Peter the Great," plays the old man. F. W. Murnau directed this story by the author of "The Cabinet of Dr. Caligari," Carl Mayer.

Emil Jannings, the great "continental" star, hailed throughout Europe as the greatest character actor, is discovered to be an American. He was born in Little Old New York about thirty-eight years ago, and went to Germany with his parents as a mere lad of ten. Now, the theatre is showing his most startling novel U.F.A. production, which Universal is releasing. "The Last Laugh," Carl Mayer, author of the grotesque "The Cabinet of Dr. Caligari," wrote the story, which F. W. Murnau directed.

A man who has made an intensive study of motion picture dramatic problems, a foreigner, Carl Mayer, remembered for his weird picture story, "The Cabinet of Dr. Caligari," wrote "The Last Laugh," the interesting dramatic novelty which is playing to capacity at the theatre these days. Emil Jannings, star of "Passion," "Peter the Great," "Othello" and "The Loves of Pharaoh," has the stellar role under F. W. Murnau's direction.

Artist

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An Imposing Figure

How imposing he is as he opens the door of a splendid carriage and stands at salute as its fashionable occupants alight, and with what abandon he swings a heavy trunk from the top of the equipage! In the humble quarter where he lives he is looked upon as an important personage and his adoring daughter, who is about to be married, thinks him a great man.

The emotional tension of the earlier part of the picture is done in perfect keeping with the really lovable character of the old porter—a master stroke of directorial genius. Here is the acme of perfected comedy based on character delineation—no triviality, no buffoonery. Only a great actor like Jannings could round out the character so perfectly.

Carl Laemmle accomplishes a genuine coup in acquiring "The Last Laugh" for distribution by Universal. It will be the talk of the entire country this season, just as it already is the talk of New York.

Two of the remarkable things about "The Last Laugh" are that it has no subtitles, and that it is presented almost exactly as filmed—it required practically no cutting. The usual thing is for twice or three times as many scenes to be photographed as are finally used, the picture as shown being the result of selection and piecing together.

But so completely was Director Murnau master of the subject that less than two hundred feet of film was discarded during the editing process. The result—a unity of purpose and action that is reflected in the tremendous emotional grip in which this picture holds its spectators. It is this that renders sub-titles unnecessary.

Titles Not Needed

So perfect is the continuity and so expressive the action that no verbal aid is needed for perfect understanding. In fact, words would be an intrusion and would break the spell in which the uninterrupted unfolding of the simple and heart-stretching story holds its audiences.

The picture depicts the fall and rise of one of the most lovable and altogether human characters ever placed upon the screen. Jannings plays an old doorman at a fashionable Berlin hotel who, resplendent in a gorgeous uniform, is the grand factotum of the establishment, and an exalted personage in the humble quarter of the city in which he lives with his adoring daughter. He is replaced by a younger man, stripped of his gold lace and brass buttons and reduced to the position of attendant in the lavatory.

The picture shows him in his glory and then what happens when his grand world crumbles around him, and finally how fate brings him to the top again.

A simple tale, but a tale which a Balzac might have written, full of genuine humanity—of heart throbs and laughter—but all so beautifully done that the spectator feels that he is looking into the heart and soul of a living man. He suffers and rejoices with the old porter as if sharing his lot with him.

(Review No. 3)

GREAT HERALDED PICTURE ARRIVES

"Last Laugh" Really All Ad-
vance Notices Claimed

Laughter and tears are side by side in "The Last Laugh," the remarkable imported picture directed by F. W. Murnau and starring Emil Jannings, now on exhibition at the theatre where it is credited as a Universal release. This photoplay with scarcely a subtitle, played on Broadway to capacity audiences. During its engagement it was pronounced by the daily papers to be one perfect motion picture of the season. Special articles and comment were written about it because of the artistic presentation of its dramatic qualities.

Jannings' graphic characterization of the joys and sorrows—the tragedy and humanity—of an old porter in a Berlin hotel is a human document so true, so vital and so profound that his audiences are held spellbound. No need for verbal explanations on the screen—they would be an intrusion, would spoil the mood.

The acting is self-explanatory, not a moment of it being obscure. This is the first time that a picture without subtitles has really succeeded. Attempts in this direction in the past have been ill advised.

No other portrayal in Jannings' brilliant career equals that which he gives in "The Last Laugh"—not his Louis XV in "Passion," nor his Henry VIII in "Deception," nor his Egyptian King in "Loves of Pharaoh," nor his Moor of Venice in "Othello," splendid as he was in each of these roles. This old porter is an everyday man of our own time, one whom all people can sympathize with, laugh with and understand.

Photographically the picture is as remarkable as it is dramatically and in heart interest. Where necessary to heighten his effects, Director Murnau resorted to the impressionistic method so successfully used in "The Cabinet of Dr. Caligari." While Jannings is the center of interest throughout the picture, the supporting cast is of that Continental excellence which presents an artist in even the smallest parts.

Carl Mayer, who wrote "Dr. Caligari," also is responsible for this story which accounts no doubt for the deftness and humanness in the telling. There is a real sense of economy in the telling and as a result there is not a waste foot in this swift told picture of artistically dramatized human nature.

the humor and pathos of the picture go so straight to the heart. Jannings plays an old porter in a fashionable Berlin hotel who has been a very important personage there and in his own lowly social circle for many years. On the day of his beloved daughter's wedding the management supplants him at the busy front door with a younger man and relegates him to a humiliating position in the lavatory.

What comes of this blow to the old man's pride, its effect upon his family and neighbors, and how he finally rises in the world to heights he never before knew, forms a story which critics throughout the country hailed as incomparably acted by Jannings. Tears and laughter are side by side throughout the picture narrative.



Scene from "THE LAST LAUGH" A UFA PRODUCTION-WITH EMIL JANNINGS

RELEASED BY UNIVERSAL

Scene Cut No. 12

Artistic screen results may be obtained without titles as "The Last Laugh," the celebrated U.F.A. production which Universal is releasing and which is now playing at the theatre, demonstrates. There is actually only two titles in this dramatic novelty from the pen of Carl Mayer, remembered for his "Cabinet of Dr. Caligari." F. W. Murnau directed. Emil Jannings, created such a sensation by his in "Passion," "The Loves of Pharaoh," and "Peter the Great," the leading role.

In an old man's downfall, his own son-in-law refusing to allow his daughter to see him, and his dramatic destruction is told with remarkable interest these days at the theatre, where "The Last Laugh" is playing to capacity houses. Universal is releasing this U.F.A. production, which stars Emil Jannings as the old, but appealing character. Jannings is remembered for his work in "Passion," "Peter the Great" and "The Loves of Pharaoh," all big productions. He is an American by birth. Carl Mayer, author of the screen story, also wrote the weirdly appealing "Cabinet of Dr. Caligari," also wrote Murnau directed.

One of the most promising directors in the world, according to Carl Laemmle, president of Universal, which is releasing the U.F.A. production, "The Last Laugh," is F. W. Murnau, its director. This production is playing at the theatre these days and evincing the same interest which it showed when it opened in New York. Emil Jannings, the star of "Passion," "Peter the Great" and "The Loves of Pharaoh," has the star role. Carl Mayer, remembered for his fantastic and weird screen story, "The Cabinet of Dr. Caligari," also wrote "The Last Laugh."



Scene from "THE LAST LAUGH" WITH EMIL JANNINGS

A UFA PRODUCTION-RELEASED BY UNIVERSAL

Scene Cut No. 13

(Follow Up Story)

Remarkable Simplicity In Famous UFA Film, "The Last Laugh," Showing Here

Something altogether new in motion pictures, and tremendously gripping is "The Last Laugh," the imported photoplay starring the great Emil Jannings, now being exhibited at the theatre by Universal.

Among "The Last Laugh" unique distinctions are that it has no subtitles and that it is perhaps the first important picture ever made that required almost no cutting. So

perfect is the continuity and so eloquent the acting that the customary wordy explanations would be superfluous; and so completely was the director, F. W. Murnau, master of the story that the usual waste of taking many substitute scenes and doing the same episodes over and over to be chosen from at the end was avoided.

Simplicity is the key-note of the story and the action. That is why

Use Our Brains Well as

*No. 416—Straight From The Show
President of the Universal*

I HOPE you'll understand that I am trying to tell you that I don't believe you are using advertising to keep interest alive in your home.

There's no money in posters for me. The Universal, but they are of so much more value than times as many are not used.

I wish you could know the time, though, for the Universal posters. I wish you could hear the comment, publicity department, exploitation department, each and every important poster we issue.

*The best ideas of the best brains in the
“paper.”*

With all due respect to homemade posters, (with certain uses in emergencies) you cannot possibly hope to have the appeal, the pull or the selling power of the

It is common knowledge among producers and exhibitors that the box-office value of pictures has been tried to imitate our methods. Every new stunt we use in posters, in trade paper advertising or elsewhere, is an imitation!

Brains as as Your Own

Shoulder Talks By Carl Laemmle
Universal Pictures Corporation

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It is common knowledge among producers and distributors bringing out the box-office value of pictures than any other has tried to imitate our methods. Every new stunt we try in posters, in trade paper advertising or elsewhere. *an imitation!*

One of the falsest of false economies is that of slapping-together block posters on the theory that they will pay twice as much and get good, appealing stuff on 10 cents or a few dollars on posters.

If you are not taking the fullest advantage of our poster and advertising chance to inject vitality and kick into your business.

Reach out with your advertising. Don't confine it to your local market not today. Expand your advertising. Slap up your posters where the people

My weekly advertisement in the Saturday Evening Post is the best. People are reading it every week and writing to me about it. You ought to use the posters you use, the more certain you are to reach out to people who will answer

In conclusion, Universal posters are on the level. They pull but they don't push. Universal's White List!

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ducers and distributors that Universal knows more about than anyone in the industry. Other producers have stunt we have developed has been copied, whether ewhere. *But there's always something lacking in*

is that adopted by some exhibitors who use hastily- that they are "cheaper." They are not! It is better to stuff on the space you buy than to try to save a few

poster and advertising and press-book service, you are overlooking a real

it to your lobby. You might have got by with that some years ago, but where the people can't miss them—and then leave the rest to the posters!

Post is the best advertising Universal ever did. It is amazing how many it. You ought to cash in on that good will. And the more Universal posters who will answer your call.

they pull but they don't lie or misrepresent. They are as "white" as Universal

Carl Laemmle



TRIED AND PROVED



If It Was a Good Stunt and Proved to Be a Money Getter, You Will Find It in This "Tried and Proved" Sheet. These Stunts Have Passed the Acid Test of the Box Office

"THE LAST LAUGH" PROVES BIG MONEY-MAKER WITH RIGHT ADVERTISING AND EXPLOITATION

MAILING LIST

"THE LAST LAUGH" has received more praise than any picture ever made, and its novelty, beauty and originality are said by practically every critic in the world to set new standards for the screen.

It is very essential to use the right kind of exploitation and advertising on this picture, however, in order that people will not get the wrong impression. The campaigns described in this "Tried and Proved" folder show you how it can be put over.

It must not be ballyhooed in a cheap fashion. The people who will like it best are the most intelligent. Direct your appeal to them and see that you reach them.

A direct-by-mail campaign to a selected mailing list is the best stunt you can pull. Circularize all the leading citizens in your town, such as heads of schools, churches, clubs, etc. They are the people who will go out and boost for you. Here is a sample letter which we suggest your using on your mailing list:

BALLYHOO

Here is an excellent ballyhoo put on by W. C. Getty, Universal exploiter, at San Francisco. It stopped passersby and got their attention. The stunt is easy to duplicate. All you have to do is hire a man, make him up as Emil Jannings is made up in the picture, put an employee's uniform on him. Try to get one with plenty of gold braid and brass buttons, or failing in this, get a long cape, similar to those worn by theatre footmen. Most important of all, get a large umbrella, and have "The Last Laugh" painted upon it. Let your ballyhoo man with his umbrella, open cars and escort patrons in. He will be a great ad for you. Between shows he can promenade through the streets of the shopping district.

Dear Sir:—

I want to personally draw your attention to "THE LAST LAUGH," which will be shown at the Park Theatre, Newburgh, the entire week starting March 30.

This production is one of the outstanding film achievements of the last five years. It has no subtitles, no big sets, no mob scenes and yet it has created a sensation among motion picture, dramatic and art critics and with the public by its intensely human appeal.

The Literary Digest of February 28th devoted several pages to a discussion of this "movie without headlines."

The story of the picture is a radical departure in screen practice. It is strikingly true to life, and I am sure you will find in it something subtle and unordinarily fine. There is a message to all in the moral of this photodrama.

I think, after you see it, you will agree with the critics; it is the perfect picture!

Very truly yours,

(Signed) MANAGER.

"After the Ball Is Over"



J. Aldrich Libbey, who twenty years ago helped make popular the above titled song, as he appears as doorman at the Union Square this week. Libbey closely resembles a character played by Emil Jannings in "The Last Laugh," now at the theater.

LAST LAUGH CONTESTS

One of the suggestions given in the press sheets of "The Last Laugh" was to hold a "Last Laugh" Contest. This idea was readily accepted in several parts of the country, and in every instance was accompanied by noteworthy results. In some cities the contest was handled differently, but the idea was basically the same. Accompanying this article we are reproducing clippings of two places where the contest was tried—Iowa City and San Francisco. The San Francisco Daily News, you will note, ran the story across five columns, on the front page of the second section. The details are in the press sheets, or you can secure them from the clippings herewith. Don't fail to work this one. You will find it an excellent means of getting some valuable free space in your local newspaper. Start to work it now.

IOWA CITY PRESS-CITIZEN

WHO HAS 'THE LAST LAUGH'?

Strand Theatre to Conduct Interesting Essay Contest This Week

Is it true that he who laughs last laughs best? The management of the Strand Theatre is interested in the verification of this old saying and because of the forth-coming appearance at that theater on Thursday, April 2nd of the motion picture production entitled, "The Last Laugh," is offering valuable cash prizes for the best essays on that subject.

Prizes will be awarded as follows: For the best letter on "The Last Laugh," the management of the Strand Theatre offers \$5.00 in cash, for the second best, \$3.00, and the third, \$2.00. The next ten best answers will receive a pair of complimentary tickets to "The Last Laugh" on the stage. All contributions must be received not later than Friday, April 3rd and contestants are cautioned to keep their experience within 500 words. Winners of this novel contest will be announced on April 4th.

\$100 OFFERED FOR BEST 'LAST LAUGHS'

Last laughs are best laughs. And best laughs, right now, are worth real money. The Daily News "Last Laugh" contest is one that every reader can win. There is nothing complicated about it. Just write in 100 words or less, of the best "last laugh" you ever witnessed. Here is one of the best "last laughs" submitted. It will give you an idea of what is wanted in a "last laugh." "I bought one of those new bagged mattresses which, when tilted to a point, was supposed to throw an even spray of water over the bed. It failed to work and I was forced with water. Remembering the thing, I turned the water over in the tub, which sprayed the water. I had been strong for 24. A few days later the man who sold it to me came into my office. "That check for \$2 you gave me for that sprayer was as good as cash. "Thank you for the sprayer," he replied. "I refused to compromise and once enjoyed the last laugh." Now, don't you think many of those who you enjoyed a laugh on "The other fellow" after he's laughed at you?

Section 2 Sports—Financial Classified

The Daily News

PAGES 11 TO 20

SAN FRANCISCO, MONDAY, APRIL 6, 1925

C TWO CENTS

FORD CAR HANGER

BELOW IS THE REPRODUCTION OF A PASTEBOARD HANGER WHICH WAS ATTACHED TO 5,000 FORD CARS IN SAN FRANCISCO. THIS WAS FIXED ON ABOVE THE LICENSE PLATE, WITH THE CONSENT OF THE OWNERS. THE CARDS WERE PRINTED ON YELLOW STOCK, AND WERE ABOUT THE SIZE OF AN ORDINARY LICENSE PLATE, ONE IS REPRODUCED IN MINIATURE BELOW.

I HAVE THE LAST LAUGH

Big Returns At Little Expense

THE feature of the Hamilton, Ohio, campaign was the "If I owned this newspaper" idea, which has been used on other pictures and is always good for a picture of unusual merit.

Three of the advertisements are shown at the right. The small ones were run in various parts of the paper several days before the opening, and the large one was run in three column width on the day before the opening.

Mr. Schwalm also introduced several other novelties into his advertising, one of which consisted in printing the regular daily ads upside down, and twenty-four sheets were also posted upside down. This naturally made people notice them and read them.

For German Citizens

"THE LAST LAUGH" is a German picture, and naturally Germans will be particularly interested in it. If your city has a large German population you will do well to make a direct appeal to this class. This was done in Milwaukee, where a special letter was sent out to the secretaries of all the German societies.

It will be possible in most cases to get a list of members of these societies for direct circularization. If there is a German language newspaper in your city you will do well to take some space in it, and get a great deal of publicity in exchange.

The letter which was sent out in Milwaukee started with a description of the picture, and concluded with this paragraph:

"The fact that the locale of the picture is Berlin, Germany, should appeal strongly to the German population. Hence, we ask you as secretary of your worthy society to persuade every member to witness this production when it is presented in Milwaukee."

THREE SHEET SUGGESTION

Three sheet cut out of Jannings can be enlivened by substituting a real umbrella in Jannings' hand. Paint title on cloth of umbrella.

THERE MUST BE SOMETHING IN THIS TALK ABOUT
JOHN SCHWALM
And
THE HAMILTON DAILY NEWS?

JOHN SCHWALM
Will Have Something to Say About This Talk Linking His Name to
The Hamilton Daily News
SEE
TOMORROWS HAMILTON DAILY NEWS

John Schwalm's Statement
"If I Owned The Hamilton Daily News
I Would Use Every Line Of It's Space Today To Tell The People Of Hamilton What
They Will See At The

RIALTO Tomorrow
THE PICTURE THAT MAY CHANGE THE
ENTIRE MOTION PICTURE INDUSTRY



WESTERN UNION
TELEGRAM

RECEIVED AT COR M AND MARKET STS., HAMILTON O 1847 F 73 NL

NEW YORK NY MAR 12 1929

JOHN SCHWALM
RIALTO THEATRE HAMILTON OHIO

SINCEREST CONGRATULATIONS ON BOOKING THE LAST LAUGH FIRST IN HAMILTON IT WAS A SENSATION IN NEW YORK AND PLAYED FIVE WEEKS ON BROADWAY AT THREE DIFFERENT THEATRES THE MOVING PICTURE INDUSTRY AND THE PUBLIC REGARD IT AS THE MOST FORWARD STEP IN THE PICTURE ART YET TAKEN NEWYORK CRITICS REGARDED IT AS THE SEASONS MOST PERFECT PICTURE AND THE INDUSTRYS CLEVEREST PRODUCTION THE THEATREBOOKERS OF HAMILTON I KNOW WILL CONGRATULATE YOU ON THIS BOOKING

CARL LASKOWITZ
655 F.

ADDED:- HARRY LANGDON COMEDY "THE HANDSOME CABMAN" -> FOX NEWS
TODAY-LAST TIME "GOLD HEELS" A New Version of Henry M. Blossom's Thrilling Race Track Story "CHECKERS"
JEWEL- TODAY: TOM MIX in "SOFT BOILED" and STAR COMEDY
TOMORROW & MON. BEN WILSON in "THE FUGITIVE" and GUMP COMEDY

Funny Face Contest

THE funny face contest described in the press book has been popular in several cities. The cut below shows how it was played "up" in Ottawa, Ontario, The original space used was three columns in width. The press book gives full details of this simple and appealing contest.

Funny Face Contest

Twenty five tickets will be given away to the children drawing the funniest face with the least number of lines to show the "LAST LAUGH". Leave your Drawings at the Orpheus. Drawings must be in Monday morning.

TEASER SLIDES

There never was a better teaser title devised than "The Last Laugh." A dandy way to cash in on it is by the use of teaser slides. Start two weeks before your showing and run a different slide every night. Radio slides are cheap and you can typewrite or write by hand, the following copy:

Blanktown deserves
"THE LAST LAUGH"
Blanktown will get it.

It's coming to you
"THE LAST LAUGH"
You'll enjoy it.

Warning. Prepare for
"THE LAST LAUGH"
The day is coming.

Thrilled Broadway for weeks
Different from any picture
you have ever seen,
"THE LAST LAUGH"

New York laughed last month
But Blanktown gets
"THE LAST LAUGH"

The Secret's Out.
It's a Movie.
"THE LAST LAUGH"

A PAGE FROM THE BOOK OF LIFE

MOST UNUSUAL WILL EVER WRITTEN

HIS OWN DAUGHTER TURNED AGAINST HIM!

Here is the perfect picture--at last! It has everything--love, humor, action, drama. "The Last Laugh" is the best ever before seen anywhere--and just a title in it--"I have never seen a more delightful picture!"--E. J. Branning, "The story gives me from beginning to end a complete picture."--E. J. Branning, "A remarkable picture!"--E. J. Branning, "E. J. Branning, "A remarkable picture!"

LAST LAUGH

5 Days Starting Tomorrow

See Adams In Picture the end of

These Ideas Will Help You!

(A Good Announcement) TO THE MOVIE FANS OF NORTH HUDSON

On Thursday, March 19, B. F. Keith's State Theatre will have the privilege of presenting to the people of North Hudson a motion picture production which has created the greatest furore in critical circles in the last five years. This production marks a new step in motion picture development; it has no sub-titles, no big sets, no mob scenes, and yet, because of its strikingly human appeal and intense drama and hilarious comedy, has packed the Rivoli, Rialto and Cameo Theatres in New York for five successive weeks. The title of this picture sensation is "The Last Laugh."

We personally urge every motion picture lover in North Hudson and vicinity to see it! It's the perfect picture.

B. F. Keith's State Theatre
Management.

Play Up Starting Time

It is very important that you play up in your ads and announcements the starting time of the picture, so that patrons will be in their seats when the beginning of the picture is flashed on the screen. This step is really made necessary due to the fact that there are no subtitles in "The Last Laugh." Therefore late comers are liable to have their enjoyment of the picture lessened through not being able to follow story closely. Mention the starting time in your ads, and also in the lobby. A beaver board clock makes a striking display, and will also impress upon patrons the necessity of being on time. The hands of the clock should be changed as each show begins, with the hands pointing to the time of next showing.



ABOVE is a small reproduction of a "Last Laugh" mask which was distributed by B. F. Keith's State Theatre, North Hudson, N. J. These were made up in several colors and distributed in large quantities to all the school children in the city. The mask is arranged to be worn with the hooks over the ears, and the space between the teeth is cut out. The same idea can be used with a cheaper mask, perhaps in one color.

LOBBY STUNT

It is a good idea to cut out cardboard letters spelling HA HA and hang them up about the lobby and under the marquee.

Motor Car Tie-Up

ONE of the features of the Iowa City campaign, which was worked out by Jack Edwards, Universal exploiter, was the automobile ballyhoo, described in the press book. The photograph showed how it looked.



The automobile agency supplied the car and the driver, and the card on the side read "Ride in a Studebaker and have the 'Last Laugh' on the other fellow. See 'The Last Laugh' at the Strand Theatre now. It's different."

This stunt can be worked with any car, and most agencies are usually glad of the opportunity for this dignified kind of ballyhoo.

TWENTY-FOUR SHEET TEASER CAMPAIGN

ONE of the most striking campaigns ever put over on any picture was used in Los Angeles, where a number of teaser twenty-four sheets were used all over the city.

Two of these are reproduced below. Others read "Ha, Ha, New York, Los Angeles will have 'The Last Laugh,' etc.,

mentioning every important city in a similar manner.

While this campaign is too expensive for any but the largest theatres, an adaptation of it, using window cards naming various nearby cities, was successfully used in San Diego at little expense, and proved effective.

HO! HO! FRISCO! L. A. WILL HAVE THE LAST LAUGH

DON'T MIND WHAT THEY SAY! - WE WILL HAVE THE LAST LAUGH

WINDOW TIE-UPS

The engagement of "THE LAST LAUGH" at the Queen Square Theatre, St. John's, Canada, was accompanied by a number of fine window displays. One display was in a store which handled Life, Judge and other publications. The card read "Laugh and the World Laughs with You." Read a comic magazine each week. Leave your order here. If you want another Good Laugh see

"THE LAST LAUGH"
QUEEN SQUARE THEATRE

Another one was displayed in a bank window, and the card reproduced the "Last Will and Testament" of the character in the story. The card named the theatre and date, and concluded with the words "When you die do not leave a freak will. Let us be your executors." Another display was in a shoe store, and cards read: "You Will Have the Last Laugh by taking advantage of our shoe sale, now going on." These displays cost the theatre nothing at all, and proved enormously effective.

STRIKING ADS GET THE BUSINESS



THE newspaper advertisements reproduced here, the lower ones from Iowa City and the upper ones from San Francisco, are masterpieces of newspaper advertising. By studying these when you come to make up your own advertisements you can combine the best features of all of them.

Every Professor—
Every Instructor—
Every Student at—

PRINCETON UNIVERSITY

should see the most unusual motion picture production of the year

"THE LAST LAUGH"

No subtitles No mob scenes No big sets

Read about it in "THE LITERARY DIGEST" of Feb. 28th

No advance prices
2 days only

GARDEN
Theatre
Princeton

Friday and Saturday
Mar. 6 - 7

The post-card shown above was used in Princeton, N. J., and was sent to all the professors and students of the University. These people are the ones you want to appeal to, and the stunt should be used for every college or school in your territory.

The Strand Theatre

Respectfully Submits:

One of the finest and most unusual screen productions ever made.

A remarkable picture and so different.

With
EMIL JANNINGS

A story of human emotions from the page of life.

Nothing like it has ever before been shown.

A positive triumph of the cinema art!

Presented by Universal

STRAND 5 Days Only — Starting Tomorrow — 10c-40c

The Greatest Critics Say —
THE LAST LAUGH

Is "Remarkable," "Amazing," "Superb," "Unusual."
"A gem throughout. Jannings plays with a delicious sense of comedy."—N. Y. Sun.
"Held me in a vice-like grip. I have never seen a more compelling photoplay."—George Gerhardt in N. Y. Evening World.
"Jannings is simply superb. You'd better see it... You're going to enjoy it."—N. Y. Post.
"The production is unusual. Well worth seeing for its dramatic brilliance and powerful simplicity. The production is extraordinary."—Herald and Tribune.
"A credit to the company that produced it."—Louella Parsons in N. Y. American.
"Uncommonly good. Worthy to rank with any that the Rivoli has ever shown."—N. Y. Evening Telegram.
"There were tears in our eyes even when we looked at this picture for the second time... See 'The Last Laugh' again."—Mordaunt Hall, N. Y. Times.
"A remarkable picture. You can't go wrong with 'The Last Laugh.' It's different."—Mildred Spain, N. Y. Daily News
"One of the finest films that has ever been seen by the eyes of Times Square."—N. Y. Telegram-Mail.
YOU'LL SAY THE SAME WHEN YOU SEE IT!

THE MOST UNUSUAL MOTION PICTURE EVER SCREENED

"Grips from beginning to end! A masterpiece!" N. Y. Times
"Unquestionably one of the finest ever seen!" N. Y. Sun
"Strange, intense, baffling, but always interesting!" N. Y. Herald-Tribune
"Excellence itself. You'd better see it—you're sure to enjoy it." N. Y. Evening Post
"Marvelously vivid picture!" N. Y. Telegram-Mail
"Virtually perfect. Brilliant direction." N. Y. World

\$1.50 Top
in
ROCHESTER, N. Y.

George Eastman has booked "The Last Laugh" into Kilbourn Hall, Rochester, N. Y., at \$1.50 top. Following this run the picture will play the Regent Theatre (another first run) house.

With
Emil Jannings

Carl Laemmle presents

in PRINCETON, N. J.
"The Last Laugh" proved to be the big hit on Friday and Saturday. We took in over six hundred more admissions in these two days than we ever did before. It was enthusiastically applauded at the conclusion of each performance, something unusual in Princeton. The town is still talking about it."—Frank L. Warren, Garden Theatre, Princeton, N. J.

The greatest film story ever told—and not a title in it! Most entrancing love story of all time — without a single lover! Bigger than anything you've ever seen!

A HUMAN INTEREST STORY
TAKEN FROM A PAGE IN LIFE

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